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JOACHIM, AGE 7.

(At the time of his first public appearance in 1819.)

shelled, unimaginative Yankee will be somewhat surprised if he takes the trouble, as I have just been doing, to look into the matter a bit. Astrology would seem to have some ground for its claim, at least so far as music is concerned. We find that almost all of the great composers were born under the signs of Fire and Air. The list includes Bach, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann, Verdi, Gounod, Saint-Saëns and Richard Strauss. Curiously enough, too, by far the greater number of instrumental virtuosi were born under the same two signs. Liszt was born under Libra, a powerful Air sign, and what is more, in 1811, the year of a great comet. His career, too, was comet like. Paganini was born under the Air sign Aquarius (February 18), and thus we find that the two greatest virtuosi of all time were both born under the same domain. Rubinstein was born under Sagittarius (November 30), and Spohr under Aries (April 5), both potent Fire signs. Among the violinists, Viotti, Tartini and Leonard sprang from the domain of Fire, while Vieuxtemps, Ole Bull and Wilhelmj were born under Air signs. To those who do not believe in astrology it must be rather startling when one considers that the chances are equally great for all to be born under any one of the domains, as far as time is concerned. There are four domains with three signs in each, and those of Fire and Air cover only one-half of the year.

It is also an interesting and noteworthy circumstance that an unusually large number of great musicians were born during the great Napoleonic upheaval. Among these were Spohr, Paganini, Schubert, Mendelssohn, Schumann, Chopin, Henselt, Garcia, Thalberg, Wagner, Liszt, and the four great Italian composers—Rossini, Donizetti, Bellini and Verdi. All of these were born during the Napoleonic wars, and no other so short a period in the history of music has produced so many great names.

There are exceptions to every rule, however, and the subject of this sketch was not born under the spell of the great genius of war, nor under either of the signs of Fire and Air. Joseph Joachim first saw the light of day June 28, 1831, and thus comes under Cancer, a sign in the domain of Water. It is a curious fact that most of the great musicians born under the Water sign, as, for instance, Tausig, Chopin and Wieniawski, lived unhappily, and died untimely deaths. Not so with Joachim. He has always been a favored child of fortune, at least so far as his career was concerned. In the first place, his career has been phenomenally long. For sixty-seven years he has been before the public. His debut as a violinist was made at Budapest in the Adels-Casino, March 17, 1839. One of the accompanying pictures shows him as he was at that time. Then Joachim has always had the good fortune to go to the right place and come under the influence of the right men

at the right time. Until he had attained ripened manhood he was constantly under the influence of the greatest musicians of his time.

Although born in Hungary, and commonly called a Hungarian, Joachim is in reality a German, for his ancestors emigrated from Wurtemberg to Hungary. He was born in Koepscheny, south of Pressberg, the old coronation town of Hungary. The Germans call Koepscheny "Kitsee." The inhabitants are nearly all of German descent, and they speak German among themselves to this day. Julius Joachim, Joseph's father, was a merchant in fairly good circumstances, and Joseph was the seventh of eight children. The family moved to Budapest when the boy was two years old, so that he remembers nothing of his birthplace. Joseph's parents and six of the children had no especial talent for music, but his sister Regina had a nice voice and took singing lessons. It was her singing that awakened in little Joseph his great latent gifts. At the age of five he surprised the family by picking out on his toy fiddle the songs he had heard his sister sing. Upon the advice of a musical friend, Father Joachim decided to have the boy study the violin, and placed him under Stanislaus Serwaczynski, at that time the best teacher in Budapest. After his public debut, at the age of eight, he was taken to Vienna, where, at the advice of H. W. Ernst, he was placed under the care of Friedrich Boehm, teacher of Rohde, Ernst, Hauser and other famous violinists, and one of the great violin pedagogues of all time. Boehm at once recog-

that concert, sixty-two years ago, Joachim immediately came into favor with the British public, and it has remained true to him to this day.

With such "unheard of success," as may well be supposed, there were those who desired to exploit the boy as a prodigy. Mendelssohn emphatically refused to allow this, however, and took Joachim back to Leipzig, where years of quiet study followed.

An event of importance in Joachim's life was his meeting with Louis Spohr, to whom he was introduced at a small evening party at the house of Moritz Hauptmann, the celebrated teacher of theory and harmony. At that time (1845) Spohr towered head and shoulders above all living violinists. As a composer, a conductor and a litterateur he also exerted a great influence upon the life of the whole musical world, which looked upon him as a demigod. Upon this evening Joachim heard Spohr play for the first time, and he never forgot the impression. A year later, a concert of Spohr's compositions was arranged by Mendelssohn, and given under his direction at the Gewandhaus. Joachim played the master's seventh concerto (in E minor) to Spohr's entire satisfaction. In fact, he wrote in his diary that the performance was "eine ganz meisterhafte."

At about this time, too, Joachim made the acquaintance of Robert Schumann, whose warm friend he remained until the latter's untimely death. The first words that Schumann ever spoke to Joachim were characteristic of the great composer's soulful and poetic nature. It was at an evening musicale at Mendelssohn's, and Joachim, who was then fifteen years old, had played the "Kreutzer" sonata with the great Mendelssohn himself. At the supper table afterwards Joachim was seated next to Schumann. It was a beautiful summer evening, and through the open windows the stars were seen shining brightly. Schumann, as usual, seemed to be lost in thought—the silence he called "mute speech"—and oblivious of his surroundings. For a long time he paid not the slightest attention to the boy at his side, and little Joseph began to feel rather ill at ease. Suddenly the great tone poet laid his hand upon the boy's knee, and pointing to the stars, said: "Do you suppose there are human beings up there, and that they know how beautifully a little boy down here on earth has just played the 'Kreutzer' sonata with Mendelssohn?"

During these years in Leipzig Joachim also made the acquaintance of Lipinsky, concertmaster of the Dresden Royal Orchestra; Gade, Ferdinand Hiller, Robert Franz, Preller, the distinguished painter, and many other celebrities. At a concert in Dresden he played the big C major fugue by Bach so wonderfully that the venerable Lipinsky hugged him on the stage before the entire audience. In his



JOACHIM, AGE 12.

nized that his pupil was a genius. He took a great interest in him, and worked so faithfully that at the age of twelve Joseph was a full fledged artist.

Joachim was next taken to Leipzig, and Mendelssohn, on hearing him, was so enchanted that he at once offered to superintend the child's further education. Mendelssohn became a second father to the boy, and exerted upon his career an influence such as no other wielded over Joachim. Early in 1844, when Joseph was thirteen years old, Mendelssohn sent him to London, with a letter of introduction to Moscheles, and his London debut was made in the Drury Lane Theatre, March 28 of the same year. Balfe's opera, "Bohemian Girl," then quite new, was given that evening, and was preceded by a concert in which Moscheles also took part. The program announced: "In the concert before the 'Bohemian Girl' the celebrated Hungarian boy, Joseph Joachim, will perform." Joachim played the Ernst "Othello" fantasy, a virtuoso piece, for which to this day he retains a strong liking. On May 19 of the same year he played in a big concert at which Mendelssohn, Grisi, Thalberg and Servori also assisted. His greatest London success, however, was in a concert given the following week, on May 27, at which he played the Beethoven concerto under the direction of Mendelssohn. With this performance Joachim scored the first great ovation of his life. In a letter to a friend Mendelssohn writes of the "unheard of and unparalleled success of our dear Joseph." With



JOACHIM, AGE 21.

day Lipinsky had been a great violinist, and he always was an interesting, eccentric, but good hearted man. He had applied for the post of concertmaster in the Gewandhaus after Matthei's death had made a vacancy, but Mendels-

sohn had given the position to his friend, Ferdinand David. Lipinsky resented this bitterly, feeling that Mendelssohn had given preference to an artist greatly inferior to himself, and for a time nothing would induce him to play in the Gewandhaus. When he appeared in Leipzig it was at the "Euterpe" concerts, which were not considered first class. When asked by David why he did not play in concerts of first rank, like the Gewandhaus, Lipinsky threw back his head, drew himself up to his full height, and replied: "Where I play is always a concert of the first rank!" Lipinsky certainly was a far greater artist than the over-rated David. Early in his career the Pole had rivalled Paganini in public, and when the Italian was asked who



JOACHIM, AGE 39.

was the greatest violinist in the world he laconically replied: "Lipinsky is certainly the second greatest!"

With the sudden death of Mendelssohn, in 1847, the first great sorrow came into Joachim's life; never since, during his long career, has he experienced such poignant

grief. In Mendelssohn he lost a friend, an adviser, a father. He remained in Leipzig three years longer, alternating with David in the playing in the Gewandhaus and theatre orchestra.

With the advent of Franz Liszt to Weimar in 1851, the eyes of the whole world were turned to that "little Athens on the Ilm." That was the beginning of a new epoch, the epoch that witnessed the rise of Richard Wagner's star, and gave birth to program music. Joachim was present at that memorable premiere of "Lohengrin," given by Liszt on Goethe's birthday, August 28, 1850, and in the fall of the same year he followed Liszt's invitation and accepted the post of concertmaster at Weimar. Here he remained for three years, and here he came into touch with the men who were destined to play an important part upon the world's musical stage, such as Bülow, Raff, Rubinstein, Cornelius and Brahms. During this Weimar sojourn Joachim had plenty of time for concert tours. He made his Berlin debut December 13, 1852. Those who have heard Joachim during the last twenty years have no conception of his style as a young man. Hence the following criticism on his first Berlin appearance, written in the National Zeitung by Otto Grunprecht will be found full of interest:

"Next, a young violinist ascended the stage, apparently twenty, at the most twenty-two years old, Concertmaster Joseph Joachim, whom his friend and orchestra leader, Franz Liszt, already ranks among the first violinists of all time. During the tutti with which the Beethoven concerto begins I had plenty of time to observe him, but with the first tones from his instrument I forgot everything else—the hall, the audience, even Herr Joachim himself. His nobility and fullness of tone, his finished technic, his spiritual conception, made undivided claim upon me. Only with the adagio did I again look to the platform, but I could no longer see the figure of the violinist—it seemed to me quite hidden under another individuality. I knew it well, that shrunken, bowed, carelessly clothed figure, with its wildly tossed hair, its high brow, upon which elevating thoughts had left their illuminating trace, with its deep set eyes, out of which look the boldest spirit and the most profound humanity, with the lips around which sorrow has drawn its sharpest wrinkles and lines. The self same features have so often looked down at me from the picture that hangs over my piano, and seemed to smile at me as my fingers stammered through the F minor sonata, the big B major, or the fantasy, op. 77. He himself it was, the creator of the "Ninth" symphony, whom I thought I looked upon face to face. As the theme of the finale rang out, his countenance took on the expression of exuberant humor, easily looking out upon the mummery of life. With each new tone figure the features changed, mirroring a whole world of feeling, until the vision suddenly vanished with the last bow stroke. Before me stood Herr Joachim, who had played the whole concerto by heart, and was dismissed with such a storm of applause as certainly this hall never heard. I might describe the artist with the one word 'inspired,' if the term had not been so misused as to become unrecognizable. Who has not already been called 'inspired' in our times! Yesterday for the first time a performance gave me an impression of perfection. The rendering was to the smallest detail a most true and most inspired reproduction of the work; every detail, even the big cadenza introduced into the first movement, appeared as a feature demanded by the inner nature of the thing. There was nothing slovenly, no vain virtuoso ornamentation; but every sforzato, crescendo or staccato was done complete

justice. After the concert it occurred to me that the most wonderful part of the bravura had escaped me; double stopping, chromatic runs in octaves, and I know not what—but during the playing I took hardly any notice of that, for the virtuoso was absolutely merged in the artist, one completely covered up by the other. Our town will wish not to allow this master of the violin to depart; we shall desire to chain him here forever, at any price."

One of the pictures in this article, from a sketch by Hermann Grimm, shows Joachim as he was at this time.

During his sojourn in Leipzig the young violinist profited a great deal from Liszt, especially in point of virtuosity. The modern music movement inaugurated by Liszt, however, and the creations of the great pianist himself, were in the long run not congenial to the young classic fed violinist, so in 1853 he accepted the position of concertmaster in King George's orchestra at Hannover, then considered the finest orchestra in the world. This post Joachim held for twelve years. During this time he made frequent concert tours, visiting England every spring, and always received by the British public with open arms. His first appearance in Vienna (1861) proved to be a great triumph. The best account of this concert is the following, written



JOACHIM AND HANSLICK—THE OLD AND THE NEW.

by the famous Vienna critic, Edouard Hanslick. This is probably the most interesting and valuable description of Joachim at the zenith of his powers:

"The most important event of the past week was the appearance of Joseph Joachim. So and so many years ago the Viennese had indeed heard him as 'Wunderkind,' but the 'Wundermann' was still a stranger to us. Vienna, the birthplace, if not of Joachim, yet of his training and his reputation, had indeed some ground for complaint as to its

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continual neglect at the hands of the traveled artist. Young as he is, Joachim passes as the first living violinist, and when here and there he has been compared with Vieuxtemps, this very standard of measurement proves what extraordinary greatness one feels in him.

"It was no easy task for the artist to come up to the expectations so long fed and whetted in a public as experienced as ours; yet Joachim fulfilled it in most brilliant manner. He began with the Beethoven D major concerto. After the first movement it must have been clear to all that here we had to do not only with the most astounding virtuosity, but also with a big and individual personality.



JOSEPH JOACHIM, AS HE LOOKS TODAY.

With all of his bravura, Joachim is so merged in the musical idea, as a man who has passed through the most dazzling virtuosity into perfect musicianship. His playing is big, noble, free. Not the smallest mordente has a virtuoso ring; there is not a reminiscence of any soloistic vanity or effort to please. This nobility of artistic conviction is felt to such a degree in Joachim that the appreciation of his splendid technic comes only as an afterthought. What fullness of power in the tone which Joachim's big, sure bowing, forced from the instrument! It seemed to us that for the first time, even in most energetic handling of the lower positions, we noted no trace of that peculiar material rasping and scraping of the string which we have observed at times even in the greatest violinists. Joachim's trill is incomparable in purity and evenness; his polyphonic playing is at once so legato and so sharply distinct, that we often thought we heard two performers. In the course of his concerts Joachim will make us still further acquainted with the peculiarities of his technic. After his first concert we may, of course, assert that the expression of the big, the noble and the pathetic is homogeneous with his nature. Whether light grace, superficial wit, fresh humor, stand as convincingly at his command, he will have to prove in other compositions. The Beethoven concerto, especially his performance of the adagio, a rendering almost improvisatorial in freedom, and profound in emotion, gave evidence of decided independence of conception. Under Vieuxtemps' bow this movement sounded more brilliant and full of life; Joachim rather drew it up from the depths, and through an actual ethical power surpassed the effect gained by Vieuxtemps' playing with its sweeping temperament.

"The second number was a Spohr adagio, whose monotony lost all difficulty in Joachim's rhythmic and yet varied style. Most surprising did he appear to us in the Tartini 'Devil's Trill' sonata. We believe that we will have the support of all violinists when we call this proof of a colossal and yet classic technic hitherto unattained. The tremendously difficult bravure of the piece, with whose respectable mastery we are wont to be satisfied, Joachim gave not only

with sure facility, but he was also able to produce significant accent effects in this seething whirlpool of tone, to bring out lights which gave the work as a whole a new and expressive character. All in all, we have scarcely had another virtuoso whose performances were so completely finished and yet so pure and harmonious in their effects.

"From Joachim's 'Concert in Hungarischer Weise' we may draw only careful conclusions upon the range and style of his creative gifts. Not only is this the first composition of his known to us, but it is too comprehensive and complicated, and too dazzling with its strongly emphasized virtuosic element, to be completely grasped at one hearing. At any rate, it interested the hearers to the highest degree. To write a whole concerto in 'Hungarian style' is in itself no small thing, even for a richly inventive composer. In this work Joachim has aspired to unite in spritful style national truth, musical interest, and the right of the virtuoso. The first movement, which is given the broadest and richest development, with its sustained tone gives the impression of proud and almost sullen passion; in unbridled freedom of movement it at times assumes the character of the rhapsody or of the prelude. Not so rich in combination, the second movement, with its deep melancholy plaint, makes a more harmonic and satisfying appeal. After the elegie of this adagio—at the same time the conclusion of this part—the wild merriment of the 'friska' bursts in with the third movement. Here we see ourselves drawn into the wild tumult of a gypsy music, a tumult which carries everything before it.

"Joachim's other performances, which were the giant renderings of a virtuoso, and yet always self subordinating technic, comprised some movements from Bach's violin sonatas and a fantasy with orchestra by Schumann, op. 121. As Joachim has no virtuoso vanity, it must be reverence which makes him play this piece, as difficult as it is ungrateful. Schumann wrote it in his decline, and dedicated it to Joachim. It is a dark background across which two great artists shake hands. Agonized, melancholy, and contradictory, the fantasy strains along with little of melodic content in its moving figures. Only seldom is the wearisome character of the creation broken by a fine harmony or orchestration. We do not remember to have heard a previous public performance of the Beethoven F major romance. Joachim gave it a big and reposeful rendering. He played the melody simply upon the bright E string, when no other virtuoso would have denied himself the pleasure of drawing it down into a more æsthetic, deeper light dark tone. This plain, unadorned bigness seems to us the most pre-eminent feature in Joachim's playing. That he thus forswears many a subtle, directly more moving an effect, we do not deny. The big, pathetic style will always move the public to wonder sooner than to love; it bows the head, and therefore cannot creep so quickly into the heart. As in the personal characters of men, so, too, in artistic individualities we see certain tendencies regularly classified, and thus separate, establishing great distinctions of excellencies and men. Hellmesberger's fine, bewitching naturalness played more directly into the heart than a passage of Beethoven, romantic Ernst more directly than unpliant Joachim. The two styles have the relation of masculine and feminine, or, to use a musical figure, of chromatic and diatonic genders in tone."

From these two authorities, Grumprecht and Hanslick, we can form a reliable opinion of Joachim's playing at its best. The accompanying picture of Joachim, taken in 1866, and called the "Hamlet" picture, shows us a strong, interesting face. Here he appears wearing a beard for the first time.

In 1869 the Berlin Royal High School was founded, and Joachim, then world famous, was chosen to be its director. Since that time he has lived in the Prussian capital, and not a little of the tremendous musical development of this city during these thirty-seven years is due to his influence. If we look at results, however, it must be confessed that the Royal High School has not fulfilled its mission. In the first place, the number of pupils accepted is much too limited. The school opened with nineteen pupils in 1869, and in 1890 it numbered only 250; but when more than three-fourths of those who apply are turned away, how can the school grow?

Soon after settling in Berlin, Joachim, together with Wirth, De Ahna and Hausmann, founded the quartet which bears his name and has become so famous. He has been

Johannes Brahms' greatest apostle, and it is chiefly due to him that the "spröde" creations of the sturdy old German oak found recognition during Brahms' lifetime. It was Joachim who introduced the Brahms violin concerto to Berlin, and all the leading papers heaped abuse upon his head for bringing out such a dry mental product, "such unqualified stuff." They ascribed Joachim's interest in the work to his friendship for the author. Today this violin concerto, not only in Berlin, but all over Germany, is one of the favorite works for performers and public. For Schumann, too, Joachim was a zealous worker.

In 1899 the sixtieth jubilee of the violinist's first public appearance was celebrated at the Philharmonie. An orchestra of 200 musicians was gathered together, all of the violins being Joachim pupils who had come together from all parts of Europe to take part in the affair. Never have I heard such orchestral effects as were produced by that body of 120 strings. At the time I wrote a full account of the affair for THE MUSICAL COURIER.

As a classic performer, both of solo and chamber music, Joachim has set up a standard. His playing of the Beethoven concerto, the Tartini "Devil's Trill" and the Bach chaconne during the 60s and 70s is said to have been unequalled. The illustrious violinist still plays in public, and in his quartet performances he still has his good days. His solo playing is of course no longer what it once was.



THE JOACHIM QUARTET.
Joachim, Hausmann, Wirth, Halir.

It is a matter of wonderment that he can play at all at the age of seventy-five.

Joachim's name will go down to posterity as one of the great personalities of all time in the annals of violin playing.

Schumann-Heink in Bayreuth.

Schumann-Heink was accorded a great reception when she made her reappearance in Bayreuth at the Wagner Festival on Sunday last, the 22d, announces Henry Wolfsohn, manager for the great prima donna. She sang the role of Erda in "Das Rheingold" in the first performance of the "Ring." Schumann-Heink is to sing in two of the "Ring" cycles in Bayreuth, after which she goes to Munich for the Wagner-Mozart festivals in the Prinzregenten Theatre, where she will be engaged from August 19 to September 3. After the Munich engagement the singer will return to the United States.

German Contemporary Praises Franko.

In a recent issue the New York Echo paid a warm tribute to the concerts in Central Park conducted by Nahan Franko. The paper justly condemns the political influence that gives the "jobs" of conducting concerts in the public parks and recreation piers to "shoemaker-directors." The Echo believes that the engagement of Franko to provide music for the masses and lead the musicians, inaugurates a new era for free music in New York. THE MUSICAL COURIER and many musicians will heartily endorse this opinion.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

The examination of the candidates for the Grand Prix de Rome at the Institute has, on the whole, given very satisfactory results. MM. Le Boucher, Marsick, André Gailhard, Mazellier and Dumas sang (i. e., composed) in their five different fashions the selected cantata, describing the jealousy of an Arab chief, who finding that his wife had a love affair with a musician, obliged the guilty pair to fly to the Arabian desert, there to perish of hunger and fatigue, enveloped in the red sand which becomes their shroud.

The two names which seem to have the most interest for the artistic world are those of Louis Dumas and of André Gailhard. The composition of M. Dumas (the prize winning candidate) has an orchestration, an ensemble of vigor, with a personal, an individual tone about it that surprised the judges. The latter's cantata has an Oriental character and a local coloring which make it very expressive. This young composer, who is only twenty-one years old, gives every promise for the future, especially when we consider that it is his first attempt as a competitor for the Grand Prix de Rome.

The second prize was awarded to M. Le Boucher, and on the whole the candidates competing showed a high order of merit.

The little Cambodian dancers form the great subject of attention in social circles in Paris, and they have had a great success at the Elysée, when Mme. Fallières gave a matinee in honor of Sisowath, King of Cambodia. The dancing took place in the open air on the beautiful lawn of the Elysée, in the presence of over 4,000 guests, officers of the army and navy, authors, journalists, and artists. The King wore his gala costume, embroidered in gold, and seemed very proud of his artists. At 5 o'clock the ladies made their appearance to the sound of gongs and xylophones, and the dance was highly dramatic and descriptive, especially the portion symbolizing a combat.

One of the novelties of next season at the Opéra Comique will be "Le Chandelier," by MM. de Flers and Cailhavi, with music by Messager. The artists who will take the chief roles will be Marguerite Carré and MM. Fugère and Dufranne.

Among other novelties which Albert Carré will bring out next season will be a musical tragedy in one act, entitled "Le songe d'un Soir d'Automne," by R. Torre Alfina, founded on a poem by Gabriel d'Annunzio. The chief role will be taken by Félia Litvinne.

The brothers Isola have, after all, decided to establish their theatre for the performance of operetta, which will be inaugurated in Paris next year.

I hear that Mr. Leoncavallo, a brother of the composer of "Pagliacci," is about to found a theatre for international

performances in the Champs-Élysées on the site of the old circus, and the design will be supplied by Mr. Cassien-Bernard, architect to the Opéra.

A Roman musician, Augusto Corsini, is responsible for a new musical invention of some importance. This is a modification of copper instruments, as a result of which a



FAMOUS FRENCH COMPOSERS SERIES. NO. 2.

great improvement will take place in orchestral music in which these instruments are employed. Signor Corsini has patented his invention, and some of the best known Italian musical authorities are enthusiastic on the subject of its utility.

Why, I wonder, does not some one invent a typewriting machine to write musical notes. The keyboard is the only difficulty, and I am sure a fortune would await the lucky inventor. [Such an invention has already been patented, and now is being perfected by a New York inventor.—EDITOR.]

Fernand Gregh is engaged on a work on the subject of the love affairs of Alfred de Musset and Georges Sand.

Mr. Le Lasseur is also composing a piece on the same subject.

Alfred de Musset had a dog, Marzo, of whom he was devotedly fond. He had picked the animal up in the street, where it was lost, and brought it home and confided it to the care of his housekeeper. When the dog died it was buried in a piece of waste ground at Auteuil, Paris. The site is now marked by a street named after the poet.

The management of the Théâtre Antoine do not reveal their project, but I have good authority for stating that the season will begin with a work by Mr. Fauchois entitled "Beethoven," to be followed by a composition by Mr. Arnyvelde.

It is a question if, when a star of an opera is displeased with her leader of orchestra, she has the right to beat him. A fair singer at Savone the other day took it into her head that the manager had been induced to dismiss her on the representations of the leader of the orchestra, and to mark her disapproval of the latter's methods she administered to him in public a resounding pair of slaps. The injured musician brought action for assault against the lady, who was condemned to seventy-five days' imprisonment, but by the complaisance of the jury her sentence was regarded as being already served. The case brought the artist a celebrity which her talents alone would never have insured her.

Georges Cain has published a series of theatrical anecdotes, among which there is an interesting tale of Frederick Lemaitre. He cross-questioned his son on the occasion of a first night performance as to what his impression of his father's acting had been. The boy could find no fault, and the father was anxious to be severely criticised. At last the young Lemaitre suggested: "Well, now that I think of it, I did not like your umbrella. It was of too vivid a blue." "What, my umbrella of too vivid a blue? You are a young fool, and don't know a bit of good acting when you see it. Why, my umbrella is the best thing in the whole makeup. To think that I should have such a fool for a son. It is incredible," &c. So Lemaitre junior thought it would be well to abstain from dramatic criticism in future.

The painter Jules Breton died a few days ago, aged seventy. When he was only sixteen he entered the studio of the Belgian artist, Félix de Vigne, and all his life long he led a most busy existence. Until last year he never failed to contribute to the Salon, and he possessed a number of French and foreign decorations, being a member of the academies of arts of London, Vienna, Milan, Madrid, Stockholm, Brussels and Antwerp. But not only empty honors fell to his lot, for his pictures brought him invariably good prices, and for many years were sought after by the principal art dealers of Paris. A man of more than one talent, he has left many valuable contributions to literature as well as to art.

Jean Lorrain, an "impressionist" writer, is dead at the age of fifty-one years. According to the newspapers, he arrived in Paris from Nice some weeks ago in poor health.

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He was suffering from peritonitis, but was found to be in so serious a condition that an operation was declared to be impossible.

Jean Lorrain's real name was Paul Duval, but it was by his pseudonym that he was always known. His works are numerous and belong to many categories—poems, plays, ballets, libretti, short stories, "chroniques" and novels—but they have one thing in common, they are not intended as Christmas presents for girls. Under the title of "Pall Mall Semaine" he created a "genre" which has been much imitated, but never equaled, presenting the gossip of the boulevards in a pleasant, witty and sprightly manner. In style he was to literature what the impressionists are to painting.

The President of the Republic and Madame Fallières have given a grand dinner at the Elysée in honor of Mr. and Mrs. Longworth. The dinner was followed by a brilliant reception, in the course of which a musical and dramatic entertainment was given by MM. Delmas (of the Opéra), Coquelin, Mmes. Rose Caron and Bartet, and Mlle. Zambelli. On all sides musicales, dinners and receptions are being given here in honor of "Princesse Alice," the daughter of the President of the United States.

Mr. and Mrs. Frank King Clark opened their beautiful new home on Sunday evening with a "housewarming" party. A dainty "chafing dish" supper, which preceded the musical program, was much enjoyed by the chafers, including the genial "maitre" and the charming "maitresse d'hôtel"; Mr. and Mrs. Isidore Luckstone, of New York; Mr. and Mrs. Charles W. Clark, Mr. and Mrs. John F. Braun, of Philadelphia; Dr. and Mrs. Edmond Gros; Janet Spencer, of New York; Florence Holzman, of New York; Mrs. A. Oakley and Mr. Delma-Heide. The musical proceedings were opened by Mr. Campbell-Tipton with an original and characteristic composition for piano, a legend, entitled "Routine"; Penelope Peterson recited Austin Dobson's "Idyll of the Carp"; Mrs. Frank King Clark's pleasing voice was heard in Campbell-Tipton's "Confession" and "L'Amour captif," by Chaminade; J. F. Braun sang two Wagnerian excerpts, "Frühlings Lied" and "Nothung"; Arthur Gramm (son of the late Emil Gramm, of New York) contributed a violin solo, the first suite of Ries, in G minor, accompanied by his musical sister, Viola Gramm; Josephine Amsden, a successful Clark pupil, was then heard in an aria from Gluck's "Iphigénie"; Dr. Lawson followed with Canio's aria from "I Pagliacci," accompanied from memory by Mr. Luckstone; the master of the house favored the company with two selections from "La Flute enchantée," in which his sonorous bass voice shone out to

advantage; Charles W. Clark, just returned from his triumphs in America, interpreted the "Dichterliebe" of Schumann, the evening's program ending with "Lassie with the Lips Sa Rosey" of William Arms Fisher, and "The Hills of Skye" of Victor Harris, delightfully delivered in English by Janet Spencer, who, I understand, is coaching



LE ROI D'YVETOT.



NATIONAL SONGS OF FRANCE SERIES. No. 2.

with Mr. Clark. Walther Straram was the efficient accompanist.

Among others present were: Mr. and Mrs. Charles Greene, of Paris; Mr. and Mrs. Henry P. Eames, of the University Conservatory, Lincoln, Neb.; Marie Hoover, of Lincoln, Neb.; Gertrude Rennyson, prima donna of the Savage Opera Company; Dr. Lawson, tenor, St. Bartholomew's Church, New York; Mr. Washburn, of Nashville; Lieut. Halsey Yates, of West Point; Frank Holman, Charles Holman-Black, Reynaldo Hahn, Count Hamon and George L. Backus.

A foreign review has made a collection of the doings of absent minded people, but has not included some of the most celebrated French examples. Alfred de Musset, for instance, was so absent minded that, being offered a cup of tea by a young lady at a reception, he thought he was at a collection in church, and dropped a piece of money into the cup. Ampère, the scientist, was so absent minded that on one occasion, coming in on a very wet day, he put his umbrella carefully to bed and stood himself in a corner to dry. But perhaps the most amusing example of absent mindedness I recollect was that of the father of the English poet, Samuel Taylor Coleridge, who one evening at a dinner party was aghast to see what he took for an under garment peeping out of his clothing. It was not until he had stuffed yards of muslin away that he discovered that he was cruelly embarrassing a very young lady who sat next to him, and whose white muslin frock was the cause of his anxiety. She thought she had got next to a lunatic, and did not know what to do to escape from the situation without attracting general attention.

Antonio Baldelli, the Italian singing teacher, who has had to remain late in Paris this season to teach his increasing number of pupils, will now leave for Biarritz and Dieppe, returning in September. M. Baldelli loves the water and always spends his vacations at the seashore. Speaking of language in song, he referred to a recent paragraph in THE MUSICAL COURIER Paris correspondence bearing on the subject and claiming "that, next to the Italian, the English language for singing is as good as any language known, and more beautiful." The professor remarked, that, with pure emission, i. e., tone production based, or formed on pure vowel sounds, "con emissione pura," he said, one should be able to sing well in any language comprehended by the singer; and, of course, naturally and best, one's own, native tongue, no matter what that might be. That he would rather listen to good English than to poor French or to bad Italian.

Grace Whistler-Misick, the American singer, who has been having such a successful season in London, has come over to Paris for a brief visit. Mrs. Whistler-Misick is here for the purpose of arranging dates and other details of concerts to be given in the autumn, and shortly she will sail for America, on a similar mission bent—a tournée in the States having been proposed for next season.

M. Haslam, the well known teacher of singing, writes me that he is compelled—as last summer—to visit Paris three times a week in order to meet the wishes of several artists and teachers whose own engagements only permit of their coming to him during June, July and August. Owing to the great success of his pupil, Florence Easton (Mlle. Esthon), with the Savage Opera Company, several teachers have arranged to come from America to study his system of producing and coloring the voice. The first of

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these to arrive is Julia Robbins, who has a studio in Cleveland, Ohio, and had charge last year of the vocal department at Lake Erie College, Painesville. Maie Elwell, of Cleveland and Elyria, also continues her studies during the summer.

Signor Sbriglia and family are spending the summer at Chateau de Rainvillers, a small village not far from Paris. Mme Sbriglia sends me the good tidings that the professor is enjoying excellent health and giving lessons every day to the different pupils who have followed him to his country home.

Marie Rôze is summering at Tasse-le-Madeleine.

The composer Saint-Saëns is at La Chapelle Saint-Rémy.

Gertrude Sylva, a diction pupil of Professor Dumartheray, has been re-engaged at the Monnaie, Brussels, for next season.

Sara Hershey-Eddy has quit Paris for her villa at Audréy.

George L. Backus, secretary of Frank King Clark, has gone on a hunting expedition (on foot) to North Wales in search of the whales and a pole, which he intends to bring to the "Ville Lumière" in September.

Victor Massé, who composed an opera called "Paul and Virginia," has had to allow the municipality of Paris to give his name to a street here in which nightly balls are held for the benefit of all the other Virginias and Pauls.

Some days ago, in the afternoon, the "Choral Society" of the Merchants of Vienna, founded in 1862, with 100 members (assisted by solo talent), gave a concert in Paris

of which nobody heard anything until all was over. No advertising, no announcements—as is so often the case in similar affairs here—yet concert goers are supposed to know, or to "divine" things, as the ladies say in French.

The "Fourteenth of July," for three days and nights all over the city, was spent in street balls—but without brawls. Everywhere there was dancing in the streets; music of every imaginable quality and description was made; the pavements were packed with merrymaking humanity, eating and drinking—"à la fresco."

Paris seems likely soon to rival Berlin in the matter of statues. It has been said that the population of Germany consists of 50,000,000 people and 30,000 statutes. Mr. Du-jardin-Beaumetz has formed the project of setting up a statue, or rather a group of statues, in honor of the French school of art, and he has selected the little garden in the Place Carrousel, behind the statue of Gambetta. The principal group is by the sculptor Landowski, and was much admired at the Salon this year. The work was bought by the State, and will be seen at the exhibition of such works, which will take place in the autumn. The Place Carrousel bids fair to become one of the spots in Paris sacred to art, under the watchful care and skill of the Minister of Fine Arts.

More musical Americans in town: Dora Becker-Schaefer, the violinist, from New York; Clara Drew, contralto singer, from Washington, D. C., to enlarge her repertory of French songs; and three musical doctors—Dr. Carl E. Dufft, New York baritone; Dr. Gerrit Smith and Dr. Frank Dossert, both organists and composers from the Empire city.

Jane Noria, formerly of the Paris Grand Opéra, has returned from a year's study in Italy.

DELMA-HEIDE.

DRESDEN.

FRANKLINSTRASSE 20, July 16, 1906.

The Royal Conservatory closed its examinations with a theatrical performance in the Residenz Theatre on June 26. Herrmann Hersch's sentimental play, "Die Anne-Lise," gave the young débutants an opportunity to display their abilities in various directions, none of them succeeding better than Fräulein Hast as the mother. Fräulein Berger (in the title role) is a gifted actress of great promise. The gentlemen, Stephan, Feldmann, Balqué and Hopkirk, did fine work, reflecting thereby due credit on their teachers, Professors Starke and Winds. Despite the heat the house was crowded by an appreciative audience.

Among recent new literary publications none appealed to me more than a little booklet by a Russian author, A. Hippus, "Was Anton Rubinstein in den Stunden sagte: Tagebuch-blätter einer Petersburger-konservatoristin." These diary notes and recollections of hours spent in learning from the great master are full of vitality. Any one who ever had the unforgettable delight of meeting the giant pianist will, while reading the Hippus pages, imagine he sees Rubinstein in the flesh, hears his voice, feels the magnetism of his artistic personality, the uplifting inspirational effect of which used to stir one into enthusiasm—in a word, this little book gives us so true a picture of Rubinstein that we fancy we live through what the author himself experienced during the lessons with the great man. With characteristic expressions such as "es war als lebte er mit dem Klavier zusammen," we meet on every page. The book is rendered into excellent German by Isidore Schröder, who reveals great gifts in the way of translation. His work reads like the original Russian. Any one taking the book in hand will read it through almost in one breath, and long for more. It holds the interest from beginning to end. Carl Tittmann, of Dresden, is the publisher of the German



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edition. It is easy to foresee that it soon will appear in English.



Another musical publication of a different trend is Otto Schmid's "Musik am Sächsischen Hofe," a collection of eight books containing compositions by Peter August, C. S. Binder, Chr. Petzold, D. Hermichen, J. D. Zelenka, C. J. Weber and many others—fore-runners and contemporaries of Bach—all of them enjoying favors from the Saxon Court, whose interest for music revealed itself in many directions, several of the royal family having even distinguished themselves as successful amateurs in the way of composing. Herr O. Schmid's is the merit of having very cleverly arranged these composers' works for piano and also for voices. His publishers are Breitkopf & Härtel, of Leipzig. People taking an interest in this kind of digged-out music will delight in Professor Schmid's edition, which contains much that is noteworthy.



During the month of August some model performances ("Muster vorstellungen") will be given under Schuch's lead at the Royal Opera, such as "Salome," Wagner's "Ring" cycle, "Bohème," "Baarfüssele," "La Tosca," "Manon" (Massenet) and "Flauto Solo." Max Schillings' musical tragedy, "Moloch," will follow later.



The Glorious Fourth was celebrated in the usual manner at the Belvedere. Willy Olsen's band played exactly the same program as last year. A beautiful decoration with the American eagle in the middle—after the same pattern as done by the American composer, A. Sieberg—created attention and won much comment. American compositions and arrangements of these beautiful "national tunes" were received with enthusiasm by the large audience, consisting chiefly of members from the American colony. Many Germans and English (and other nationalities) were seen to join in the hearty applause that followed each number.

A. INGMAN.

Musical History in America.

The tomtom is superseded by the kettledrum in Washington "society."

George M. Cohan's great-grandfather is born.

The bagpipes introduced to America by Andrew Carnegie.

P. T. Barnum invents the steam calliope.

Ole Bull plays the fiddle, which immediately becomes known among the cognoscenti as the violin.

Symphonies are whistled for the first time in the streets of Boston.

Moody and Sankey cause a great musical revival.

A wave of musical madness sweeps over the country. Passages from Flotow's "Martha," Carncross and Dixie's sentimental ballads, and the songs of Thomas Haynes Bayly are heard in the humblest homes.

President Rutherford B. Hayes (see United States history for schools) buys a melodeon for the White House.

The banjo is recognized by the Philharmonic Society as a musical instrument.

The first automatic piano is put on sale and evokes many earnest protests from hand laborers who are opposed to the introduction of machinery.

The growing popularity of Wagner leads to the establishment of the Anti-Noise Association.

The Court of Appeals decides that the piano is not necessarily a musical instrument; but the decision is promptly overruled by 357,000 practitioners of ragtime.

A musical critic discovers the slippery slime motif in "Rheingold."

"A Hot Time" is adopted as the American national anthem.

Pounderewski takes home "Bedelia" and tries it on his pianola and immediately writes a testimonial which is published broadcast in the magazines.

Dvorák and Booker T. Washington agree that if we are to have a national school of music it must spring from the sources of the coon song.

The municipal council passes an ordinance limiting the number of organ grinders in Greater New York to 350. But nobody believes it.

Herr Direktor Conried, in behalf of the musical masses, adds five rows of seats to the parquet of the Metropolitan Opera House. A great deal of space, however, is still wasted in the flies and the foyer.

An ordinance limiting the operation of more than thirty phonographs, pianolas and hand worked pianos in flat buildings with a population of less than 200 persons is introduced at the request of Dr. Girdner, and is promptly killed at the instigation of the Society for the Propagation of Musical Art Among the Homeless Poor.

Charles Klein's prophecy that the bricklayers will affiliate with the Musical Union comes to pass. Hereafter, no one may heave half a brick at a musical prodigy without incurring a boycott.—From Puck.

MYRTLE ELVYN'S ARTISTIC QUALITIES.

In general only mature artists are natural; age and experience alone have removed the affectation and extravagance that go with youth. In the case of Myrtle Elvyn, however, that natural and rare simplicity have developed long before their wonted time; and she plays without conceit, without morbidness, without overstrained feeling—in a word, with a healthy sentiment which subordinates her own personality, and makes the music's interpretation her chiefest aim and attainment. The following critics bear marked witness to this valuable artistic quality in Myrtle Elvyn's playing.

"Myrtle Elvyn, a young American, is an outspoken piano talent, of whom big things are certainly to be expected. Technically the young lady is very far advanced; her octave playing and the power and tenderness of her touch are laudable. Miss Elvyn further enjoys great superiority in that her playing is unperverted in expression, free from imitation of any false peculiarity, and of great symbolic meaning. This natural element, uninfluenced by outer forces, will be a good soil in which to foster her awakening soul life."—Otto Lessmann in the Allgemeine Musikzeitung, February 9, 1906.

"A very delightful acquaintance was Myrtle Elvyn, who gave a piano recital on the 6th of February. Her playing harmonizes with her outward appearance, that of a sympathetic Anglo-Saxon girl; it has the freshness of youth, and is simple and natural, with no allurements or pretensions, so that one takes comfort in listening to her. The young artist has a solid, well schooled technique; she phrases musically, and displays good taste. The motive of her own 'Variations upon an Original Theme' is quite individual, and the variations are cleverly worked out; we would hail the event with joy if Myrtle Elvyn could expulate the evidence, hitherto only highly lacking, of women's capabilities in creative lines of music."—Staatsbürger Zeitung, February 9, 1906.

"The pianist, Myrtle Elvyn, on the other hand, proved to be an well trained, tastefully creative representative of her instrument. Technically, as well as in musical delivery, her renderings were faultless from the standpoint of legitimate artistic standards."—Deutsche Warte, February 14, 1906.

"Myrtle Elvyn gave evidence of decided progress in her piano recital at Beethoven Hall. She has become more deliberate and freer in her treatment of self imposed tasks, and her talent, which formerly could not be denied along technical lines now gives greater hope for the future in the direction of musical conception and reproduction."—Leipziger Signale, February 14, 1906.

"A young pianistic talent, who must be taken into account, is Myrtle Elvyn. In her case, too, one soon forgets the sex and can bear witness to a nature well prepared along lines of rhythm, tone, power, and musical interpretation. Unless all signs fail, Miss Elvyn will certainly make her way."—Dr. Adolf Weissmann in Roland von Berlin, February 15, 1906.

Lhévinne's Promising Baby.

The announcement that Madame Lhévinne has given birth to a son in Paris will interest students of heredity. Madame Lhévinne is the wife of the great Russian virtuoso, and is herself the most noted pianist of her sex in Russia. It is a notable fact that marriages between great virtuosos have not been productive of musically gifted offspring. But if there is anything in heredity the Lhévinne baby should be a great musical genius. His father has been taken up by the firm of Steinway as the successor to Rubinstein. His mother, though less known to fame, is an artist of remarkable attainments. She was born of Dutch parents in Moscow in 1880. Eight years later she was admitted as a pupil at the Moscow Conservatory, and in her twelfth year she made her first public appearance, playing Chopin's E minor concerto, with orchestral accompaniment under Safonoff's direction. In her seventeenth year she graduated as gold medalist of the piano class of the Moscow Conservatory, and at the same time she was awarded a diploma and the highest honors as a teacher of mathematics by the Moscow University. After graduating, she married Lhévinne, who had shared with Safonoff the supervision of her piano studies. Madame Lhévinne has made individual tours through Russia and Holland and has appeared with her husband in ensemble concerts in all the European capitals.

During Lhévinne's American tour next season his wife and baby will accompany him, and she will appear with him, playing the Raff double concerto and several new compositions for two pianos, recently written by César Cui, the celebrated Russian composer, for the special use of M. and Mme. Lhévinne during their joint American tour.

Humperdinck's "The Forced Marriage" will have its Vienna première, under Mahler, next October.

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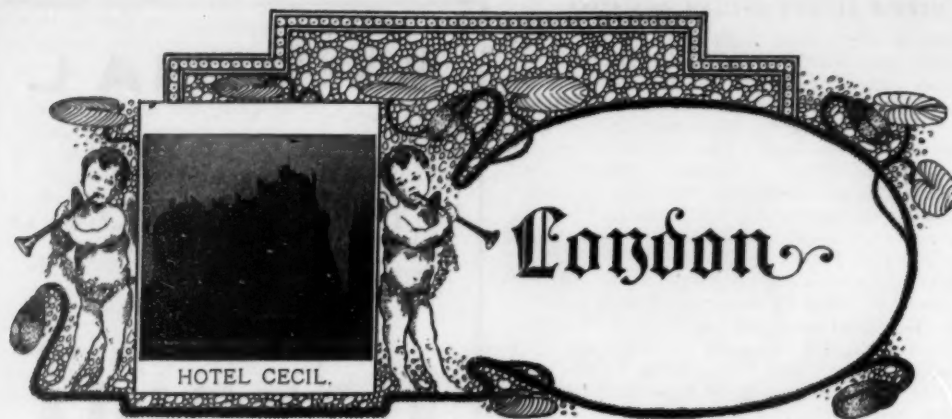
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NOTE!—No other person or persons are authorized to negotiate engagements of the above mentioned artists.



HOTEL CECIL, LONDON, JULY 17, 1906.

Time was when the London musical critic could take his pen and write glibly, "The season has now ended." But there is no end nowadays; even the last remaining vestige of a break, the short interval between the closing of the Opera and the opening of the "Proms" has gone this year. Mr. Manners has bridged it with his five weeks' season of opera in English, which he begins at the Lyric Theatre on Saturday. Seven operas are to be mounted, and the same seven will fill the bill each week. The works selected are "Lohengrin," "Tannhäuser," "Les Huguenots," "Eugene Onegin," "Faust," "Cavalleria Rusticana," and "I Pagliacci." Mme. Moody, Mme. de Vere, Joseph O'Mara and Mr. Manners will be the chief artists.

One of the best performances of "Aida" we have ever had at Covent Garden was given on Saturday. Mile. Destinn sang the title role for the first time this season, Caruso was Rhadames again, Mme. Kirkby Lunn sang Amneris, and Battistini appeared as Amonasro. With such a quartet of artists, all in good form, there was some magnificent singing during the evening, and the audience was frequently aroused to frantic enthusiasm.

Mme. Giachetti appeared in "Madam Butterfly" on Friday evening. She acted superbly and sang with much power.

Last night "Don Giovanni" was mounted. I will reserve a detailed account of the performance till next week.

The last few days will be devoted to repetition. "Armide," which has been drawing well, may be repeated next week; also "Don Giovanni." For the rest we shall have "Tosca," "Butterfly" and "Bohème" again.

Two "novelties" are promised so far, for the Covent Garden autumn season—Giordani's "Fédora" and Catalini's "Lorelei." Also "Andrea Chénier," Boito's "Mefistofele" and Ponchielli's "Gioconda" will be mounted, in addition to the four popular Puccini operas and "Don Giovanni."

Saint-Saëns, it seems, is, like Caruso, gifted with the pencil. In one of the morning papers last Thursday there appeared a caricature of M. Hollman, drawn by the French composer, which was quite a clever bit of line work.

Henry J. Wood will be one of several conductors who will appear during the next season of the Museum concerts at Frankfurt.

Sheffield wants Mr. Wood and his orchestra to give some concerts in that town. The Sheffield Musical Festival Association is considering the possibility of arranging a series of performances.

The London Choral Society's program for the winter includes, besides Elgar's new work, performances of Enrico

Bossi's "Paradise Lost," Brahms' "Requiem," "Saint-Saëns' "Samson et Dalila" and Dalhousie Young's setting of "The Blessed Damozel."

Mathilde Marchesi, after being present at Miss Ainsley's concert, attended the debut of Marguerite Clair, of Atlanta, Ga., as the program put it. Miss Clair, who is also a Marchesi pupil, has a nice soprano voice, very flexible and brilliant in its upper ranges. Her chief efforts were "Ah, fors è lui" and Handel's "Sweet Bird," both of which were sung with much vocal agility. Blanche Marchesi also sang and there were other contributions to the program.

Minnie Tracey, at her second recital at Aeolian Hall last Tuesday week, afforded fresh evidence of her fine vocal art. One of the chief items of her program was a set of six "Tannhäuser" Lieder by Emilie Sjogren, which are fine songs.

Unless something unexpected happens, the new musical copyright bill will become law in a few weeks' time. After a lot of hesitation the Government has finally backed the measure, and in spite of a certain amount of opposition the bill has now passed the committee stage of the House of Commons. Although the bill does not give full and complete powers for dealing with the pirates, yet by its aid the publishers ought to be able to stamp out a good deal of the evil.

MORE LONDON ITEMS.

Blanche Marchesi will be heard in two of the operas next week at the Lyric, where the Moody-Manners Opera Company open their season on July 23. On the 25th she will sing Leonore in "Il Trovatore" and on the 27th Santuzza in "Cavalleria Rusticana." She is specially engaged for these two roles.

Hattie Clapper Morris, the well known vocal teacher, of New York, who has just arrived in London from Paris, gave a large dinner on July 11 at her apartments in the Aldwych Mansions. Her guests included Mrs. Otway, Mr. and Mrs. John Drew and their daughter, Mr. and Mrs. William Faversham, Haddon Chambers, Creighton Webb, Mr. and Mrs. Harry Ainsley, William Steinway, Julia Strakosch, Mrs. Harry James and Harry Rhodes. After dinner there was a fine program of music sung. Miss Strakosch, daughter of Max Strakosch, the well known impresario, and a pupil of Mrs. Morris, sang several songs. This young lady hopes to make her debut as Marguerite in "Faust" in the near future. Mrs. James, another pupil, was heard in a number of songs, and Mrs. Morris sang by special request "The Lost Chord," giving great pleasure to her guests, who all said they had never heard so fine a rendition. During her stay in London Mrs. Morris has been the recipient of many social attentions, among them a dance given by Mrs. Otway on Friday evening of last week, after Their Majesties' court, when there were many

celebrities present. On Monday Mrs. Morris and her party left for Ireland to pay visits and will be away from London for a week or ten days. After that this city will be their headquarters until they leave for America some time in September.

A young American, Edna Hoff, who studied in Germany with Orgeni and in Paris with Mme. Krauss, gave a successful concert in London early in June and since then has been heard at many private houses. Among her more important engagements were those at Ambassador Reid's, Lady Cooper's and Mrs. Ward's. The program at Mrs. Ward's musical afternoon was interesting, Miss Hoff singing three groups of songs, her principal numbers being the "Lakmé" aria and Bemberg's "La Fée aux Chansons." Her singing of the "Elégie" of Massenet was so much admired that an encore was demanded. Miss Hoff sails for America late in July and has engagements in New York for September. It is probable that she will be heard in oratorio next winter.

A program was given at the Pioneer Club last week, the musical part of which was in the hands of May Mukle and Horatio Connell, two of the best known of the young artists now in London. Miss Mukle played two groups of cello numbers and Mr. Connell sang four songs, three of them having to be repeated in response to continued recalls.

Mathilde Marchesi, who has been in London for the past ten days on a visit to her daughter, Blanche Marchesi, attended the recitals of two of her pupils during her stay. Whenever she is here, pupils of Blanche Marchesi always sing for her, and last week there was what might be called a real "school fête," for nearly sixty of the London Marchesi pupils were present. The relations between the mother and daughter are so close that their pupils are often pupils of both, so the other day there were at least ten pupils of the mother, some of both mother and daughter, some who started with the daughter and finished with the mother, and some who started with the mother and finished with the daughter. Eight or ten of Blanche Marchesi's pupils sang. Among them was Anna Hope, who has for the past three years sung with the Carl Rosa Opera Company. So pleasing was her singing that Mathilde Marchesi asked for three extra songs from her. Miss Hope was one of those who appeared at Marguerite Claire's concert last week, at which Mathilde Marchesi was present. When this distinguished teacher entered the hall she was presented with a superb bouquet and was welcomed with great applause from the large audience present.

Another lady violoncellist, Lucie van Hulst, has just been heard in a recital. Her principal number was Haydn's concerto in D major. In Popper's suite for two cellos she was assisted by Darbyshire Jones. Elsa Riess was the vocalist.

A largely attended "At Home" was the one at Van der Veer Green's new residence in St. John's Wood, which took place last Friday afternoon. Everything contributed to the enjoyment of the occasion, the day was perfect, the music (as was to be expected at Mrs. Green's house) particularly good, and the large number of those assembled included many of the prominent musical people in London. A fine program was sung by Alice Esty, Mrs. Arthur Fay, Margaret Adela, Miss Grainger-Kerr, Hirwen Jones and Roland Cunningham, Miss Marsh played some violin solos, and Ellen Borwick recited, as did also Miss Mar. Among those noticed were Mr. and Mrs. Charles Copland, Mr. and Mrs. Mackenzie-Fairfax, Mrs. Granville Ellis, Mr. and Mrs. Reginald Somerville, Mrs. Randegger, Miss Reynolds, Mrs. and Miss Baughan, Emilie Clark, Francis and Charles Macmillan, Herbert van Vleet, James B. Townsend, Capt. Percy Robyn, Mrs. d'Arcy Irvine, Ashley Marvin, Baroness de Gabe, Mrs. and Miss Carl Rosa, Ada Crossley, Mme. de Vere Sapio, Helen Mar, Mrs. Webster Gynges, Colonel and Mrs. Ricardo, Ella

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At their studio Mr. and Mrs. Fischer-Sobell gave a "Students' Musical Afternoon" last week, which introduced several pupils of both these well known teachers. The program opened with a piano solo by one of the members of the preparatory class, Joan Malmesdorf. Lillian Jefferies followed with a vocal number, and the program was alternately vocal and instrumental. Florence Russell Jones, Ward Cowdery, Violet Atkinson, Neville Marzetti (who has a fine soprano voice and who is also a little genius at the piano, only eleven years old and played a Mozart number finely), Mrs. Macdonald Brown, Constance Auld, E. Pratt, Louise Pesket (who was heard in Weber's "Concertstück"), Gladys Stedman and Miss Kearney took part in the program, the pupils of the respective teachers doing most excellent work. In the Liszt rhapsodie, arranged for two pianos, Madame Sobell took part. The autumn term of this school will commence on Monday, September 30.

The Bishop of London was present at the concert held at Aeolian Hall on Tuesday afternoon in aid of the fund bearing his name. Watkin Mills, Iver McKay and Hamilton Earle were among those who volunteered their services.

The London County Council by a large majority has voted that vocal music shall be included in the park program. This will be furnished by male voiced choirs who will sing madrigals, glees, &c.

At the reception given at Dorchester House by Ambassador and Mrs. Reid on July 9, the artists were Zélie de Lussan, Elizabeth Dodge, Horatio Connell and Gilbert, both of the Royal Opera, Covent Garden. Miss de Lussan sang "Mignon," by Thomas; Miss Dodge, "Caro Nome," Verdi; Mr. Connell, two Schumann songs, and Landon Ronald's "Songs of the Hill"; Gilbert sang three French songs and Miss de Lussan and Mr. Connell were also heard in the duet, "La ci darem," by Mozart. Among those present were Princess Victoria, Prince and Princess Christian, Lord and Lady Churchill, Duchess of Wellington, Archdeacon of Canterbury, the German Ambassador, the American Ambassador from Portugal, Dr. Nansen, Mr. and Mrs. Ogden Mills, Mr. and Mrs. Ridgley Carter, Mr. and Mrs. Benson.

Ethel Weatherley presented a program of old French and English ballads in the costumes of the period. The recital was much enjoyed by those present. It was the

first time anything of the kind has been done in London, and it proved a success.

Under distinguished patronage and by kind permission of Mrs. Silvertop, Kitty Berger, who plays the harp-zither, gave a musicale. She was assisted by Roy Collier, Sylvia Yarra and Gwilym Richards.

The Lord Lieutenant of Ireland and Lady Aberdeen were at Lisdoonvarna on July 10, to open a large new hotel that has just been built at this famous spa. A concert was arranged for the occasion and took place in the beautiful music room, when a large audience from all parts of Ireland assembled. One of the soloists was Mary Carrick, of San Francisco, who is at present visiting Europe, and after the concert she was presented to Lord and Lady Aberdeen, who were most enthusiastic in their compliments about her playing. Lady Aberdeen presented Miss Carrick with her autograph, and having heard that the young artist will appear on the concert platform the coming season, also wrote her husband's motto, the translation of which is "Fortune follow you." Miss Carrick will probably give a concert in Berlin some time in October, and after that will be heard in London.

Among the solos played by Paul Ludwig at his recent concert were Boccherini's sonata in G and a larghetto by Mozart.

An "At Home" was given by Zélie de Lussan at her residence in London last week, when she sang several operatic airs, to the pleasure of her guests. Mr. Resky, of the Metropolitan Opera Company, and Horatio Connell, of Covent Garden Opera Company, were heard in solos, the latter also singing some duets with Miss de Lussan. Angelo Fronani was heard in piano solos.

Kitty Cheatham, who gave her own recital at Steinway Hall on June 29, made an immediate success with her audience as well as with the critics, all of whom were unanimous in praise of her work. Since that recital her time has been fully occupied; in fact, she has been overwhelmed with engagements, and often has two a day, one for the afternoon, another for the evening. Her engagements will keep her in London until August 6, and will prevent her going to Paris, as she is to sail from England on the 11th for engagements in America coming late in the month. Miss Cheatham brought her accompanist from America, a talented young girl, Flora MacDonald, who plays her accompaniments in a thoroughly appreciative spirit. On Tuesday afternoon, at Stafford House, Miss Cheatham gave a program of songs for the Children's Guild, of which the Princess Alexander of Teck is presi-

dent, when the children of the Prince and Princess of Wales were present. The first time that Miss Cheatham ever sang a program of these songs for any young person was for the Princess Ena, now the Queen of Spain, and her young cousins, Princess Beatrice of Saxe Cobourg and Princess Alice of Albany. Among the houses at which Miss Cheatham has sung since her recital are those of the Bishop of Stepney, Viscountess Maitland, Mrs. Adrian Hope, Minnie Cochrane, Marquise D'Hauptaul, Countess Pappenheim, Lady Llangattock, Hon. Mrs. Walrond, Count Ward, Hotel Ritz, Hon. Mrs. Philip Martineau, Hon. Mrs. Wood and Lady Gilbert Parker. On all these occasions the program was given entirely by Miss Cheatham.

The complete program of the festival of the Three Choirs, which is to take place at Hereford in September, has been arranged. Beginning on September 9, a festival sermon will be preached by the Dean of Gloucester; on the 11th "Elijah" will be sung in the morning, and Dr. Walford Davies' new choral symphony, "Lift Up Your Hearts," with the "Dream of Gerontius" in the evening. The following day Bach's B minor mass, Sir Hubert Parry's new work, a psalm for the poor, entitled "The Soul's Ransom"; Brahms' third symphony and the "Parsifal" prelude; on the 13th, Elgar's "The Apostles" in the morning, and Berlioz's "Te Deum" and Mendelssohn's "Hymn of Praise" in the evening. The festival closes on the 14th with "The Messiah." The artists engaged are: Madame Albani, Mary Cordy, Miss Gleeson-White, Agnes Nicholls, Madame Siviter, Ada Crossley, Muriel Foster, Gladys Roberts, Henry Beaumont, John Coates, Ben Davies, William Green, Dalton Baker, Andrew Black, F. Davies, Plunket Greene, William Higley and Watkin Mills. Evangeline Anthony, violinist, and the Nora Clench Quartet will also take part. The chorus will be supplied by the Hereford, Gloucester and Worcester Festival Societies. Dr. G. R. Sinclair will conduct.

Mrs. Drinan gave a reception at the Langham Hotel last week which was largely attended. The rooms were beautifully decorated with flowers and the reception room was crowded with an interested audience. Among the artists who appeared were Lena Ashwell, Constance Collier, Miss Gleeson-White, Senor Alvarez, Madame Sobrino and York Bowen. Several of Stanley Hawley's compositions were sung, he playing the accompaniments. Among those present were: the Maharajah of Kapunthala, Lady Holdich, Lady Findlay, Sir Edward Sullivan, Sir Alexander and Lady Mackenzie, Sir Henry and Lady Randall, Sir Bamford and Lady Slack, Edward German, M. and Mme. Emile Sauret, Mr. and Mrs. Alberto Randegger, Mr. and Mrs.



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An interesting concert was given last week at Bridge-water House in behalf of a nurses' fund by permission of the Earl and Countess of Ellesmere. H. R. H. Princess Christian was present, accompanied by Princess Alexander of Teck, Princess Victoria of Schleswig-Holstein, Princess Louise Augusta of Schleswig-Holstein and Princess Louise of Wied. The audience also included the Dowager Countess of Lytton, the Dowager Lady Loch, Lady Leith of Fyvie, Lady O'Hagan, Lady Bertha Egerton, Lady Susan Yorke, Lady Biddulph, Lady Florentia Hughes, the Earl of Munster and Lord Edward Pelham-Clinton. Those who gave their services were Suzanne Adams, Ada Crossley, the Miles, Eissler, Mlle. Ella Spravka, Mr. Byard, Mr. Connell, Mr. Hollman, Johannes Wolff and Mr. Mauguere.

Beatrice Langley (Mrs. Basil Tozer), and Edith Kirkwood, assisted by Mathilde Verne and M. Oumiroff, gave a concert at 34 Queen Anne's Gate by permission of Mr. and the Hon. Mrs. Sydney Goldmann.

On October 2, 3, 4 and 5 will take place the Birmingham Musical Festival. The programs include "Elijah," Elgar's "The Apostles" and his new work, "The Kingdom," composed expressly for this festival; Brahms' first symphony, Josef Holbrooke's new work, "The Bells," Beethoven's violin concerto, a new work by Percy Pitt, "Sinfonietta," in G minor; Berlioz's overture, "Le Carnaval Romain," "The Messiah," Granville Bantock's new work, "Omar Khayyam," Strauss' "Tod und Verklärung," Beethoven's mass in D, Tchaikowsky's violin concerto, Stanford's "The Revenge," Mendelssohn's "Hymn of Praise." The principal vocalists will be Madame Albani, Agnes Nicholls, Miss Gleeson-White, Ada Crossley, Muriel Foster, John Coates, William Green, John Harrison, Andrew Black, Dalton Baker, William Higley and F. Davies. Solo violin, Mischa Elman. Dr. Hans Richter will conduct.

Under the patronage of Princess Christian a violin recital by Inka von Linprun took place at Steinway Hall last week. The program included numbers by Corelli, Beethoven, Tartini, Saint-Saëns and Sarasate. Ward Cowdery was the vocalist and Victor Marmont played the piano.

A recital of "chansons d'ites" by Roberto Biletta at Steinway Hall brought forward French songs of the seventeenth and eighteenth centuries in which the singer obtained a success. Others taking part were Mania Seguel, Maurice Farkoa, Mlle. Myriel and Chevalier Lambelet, one of whose songs was on the program.

A concert for the benefit of Italian charitable institutions in London that contained the names of the artists mentioned below must necessarily be a success both artistically and financially. Those who gave their services were Signor Simonetti, Signor Sammarco (who sang one of Denza's songs, accompanied by the composer), Mlle. Donalda, Signor Scotti, Coquelin, Kirkby Lunn (in two songs by Percy Pitt, who played the accompaniments),

Caruso (accompanied by Tosti in "La mia Canzone"), Tito Mattei, Madame Denza, Signor Battistini, Mischa Elman and Mlle. Destin. The concert ended with the quartet from "Rigoletto," sung by Mlle. Donalda, Kirkby Lunn, Scotti and Caruso. Signor Denza, Signor Baraldi and Signor Barthélémy were the accompanists.

Personals.

Mr. and Mrs. Reinhold Faelten spent a few days in London on their way to Paris and Berlin. They will return the last part of August in time to take steamer for Boston.

Laura Hawkins, with her father, was in London for a fortnight, and left early last week for Scotland.

Louise St. John Westervelt is visiting friends in the city, and after some country visits will go to Paris.

Stephen Townsend was in town for a few days. He returns to America early in August, or late in July.

Mrs. Whistler-Misick, who has been in London for the past two months, left on Saturday for the Continent.

Elizabeth Dodge sang at the American Embassy one evening last week.

Pupils of Charles Phillips gave a recital at Bechstein Hall recently.

Minnie Tracey, who has been heard in recitals recently in London, has returned to Paris.

Marie Mely (Countess van den Heuvel), assisted by Eugene de Kerpely, was heard in a vocal recital at Salle Erard last week. Mme. Mely is known as a teacher as well as vocalist.

Mabel Winston, contralto, was heard in a program of songs at Steinway Hall last week, being assisted by Mabel Marx, Mr. Hickmann-Smith and Dorothy Forster.

In connection with the Guild of Sweet Music, Frances Simpson gave an interesting program last week, assisted by Frau Ohlshausen and Mr. Weist-Hill. Papers were read by Oliveria Presscott, president of the society.

Mr. and Mrs. Fischer-Sobell left for Bayreuth on Saturday in their motor car.

Pupils of Amy Sherwin were heard in a program at Bechstein Hall last week. Two pupils who have been heard in public frequently sang—Muriel Gough and Arnold Gange. An East Indian violinist, J. Dorasimi, played.

Queen's Hall was the scene of the concert by the students of Trinity College of Music last week.

Solomon J. Solomon, R. A., is painting a portrait of Mischa Elman, which will be shown at next year's Royal Academy.

Most enjoyable was the concert by M. and Mme. Renée Decreus at 35 Chesham place last week. Mme. Decreus played some violin solos, M. Decreus was heard in piano pieces, Miss Dodge sang and George Mauguere gave a number of songs, in which he was, as usual, accompanied by Raphael Roche.

Louis Planel (violinist and composer) and his wife, Mme. Tekley-Planel, gave an entertainment at Steinway Hall. The compositions of the former were represented by several songs and violin pieces, as well as some incidental music.

Clara Butt recently underwent a successful operation for appendicitis.

Yvette Guilbert, Coquelin, Mischa Elman and Mlle.

Donalda were the artists who appeared at the two concerts just given by Mr. Astor.

A new tenor, Ferdinando d'Adajini, a native of Odessa, made his appearance at Salle Erard last week.

Cecil Baumer, a young pianist, presented quite an unconventional program the other day that started with a sonata by Richard Strauss and included works by Tchaikowsky, Rachmaninoff, Sauer and Liszt. Decima Moore sang compositions by Edward MacDowell and Patrick Beynon, accompanied by Edith Gunthorpe.

Mathilde Marchesi had the honor of being received by the Queen on Monday and was presented by their Majesties with the Medal for Music, Art and Science.

The newly discovered male chorus by Wagner, entitled "Weihegruss," which was composed in 1843, when he was director at the Royal Court of Saxony, is just being published by Bote & Bock, of Berlin. Mrs. Bertram Shapleigh has made the English translation for them.

Hegedüs was the violinist at Mrs. Chamberlain's last Sunday evening "at home" for the season and played a number of selections. It is said that his name—he is Hungarian—means "violinist," so his vocation would seem pre-ordained. He is going to America in October for a tour. Mme. Kalliwoda, also Hungarian, was heard in several songs in her native language. She is one of the singers engaged for opera in Austria. The previous Sunday evening the Carbone sisters sang a number of duets, and Miss Smith recited. Resky, who was at the Metropolitan Opera House last winter, also sang several numbers.

Zeldenrust, the Dutch pianist, recently played before the King and Queen of England, at Alnwick, and made a decided success with the royal couple. A. T. KING.

WATTERSON ON GILMORE.

The following are extracts from the speech made by the famous Kentucky editor, Henry Watterson, at Manhattan Beach, when the committee met that had charge of the Gilmore Memorial Concerts, for the benefit of the well known bandmaster's widow and family:

"A series of musical performances in commemoration of the late Patrick Sarsfield Gilmore and for the benefit of his family has been arranged to be given in the larger cities of the country. The first of these performances will be had here at Manhattan Beach the coming Sunday. The others will follow in the early autumn. We are met on the spot made luminous and famous by the genius and personality of the dead bandmaster, to testify by our presence the affection we bore him, to show our approval of the plan to secure an independence for his dear wife and daughter, and to wish the organizers and managers of the movement godspeed upon their labor of love.

"With this brief statement I might take my seat, confident that the public will do the rest; but before I sit down I must rid my heart of some of its burdens of memory. The last twenty-five years of his life Patrick Gilmore and I were very close friends. He had sympathized with the mischance which had diverted me from what, he thought, might have been a successful career in music to one in another calling, at that time quite beyond my aspirations and hopes. Many cases of fellowship arose between us. His death came as a personal bereavement to me, as to



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millions of his countrymen who did not know him as I knew him. Surely of him it cannot be said, 'How soon we are forgotten when we are gone.'

"There is scarcely an object hereabout that does not recall him; superb in all his aspects and attributes, his 'stick' at once the baton of the field marshal and the wand of the magician. The noisy surf as it rolled in upon the beach, the endless tramp, tramp, along the piazzas did not daunt him. He rose above the elements. His brass was more than a match for the ocean. His guns thundered defiance to the footsteps. Which of us cannot still hear the strains of 'The Boulanger March' or of 'The Star Spangled Banner' making a monkey of the winds and waves, while the battery, parked among the flower beds outside, joined the resistless encore.

"But music notes and bank notes are rarely convertible terms. Patrick Gilmore's gifts of song and his grace of action and utterance were warmed by the blood of his birthhood, were radiated by the fantasies of artistic temperament. He was generous to a fault. In a friendly altercation over the division of a club bill, I once told him that he was 'a preposterous host and an impossible guest.' It was literally the truth. Yet it may be doubted whether, with the vast outlay and uncertain returns of his great organization, he could never have saved any considerable amount of money.

"The lack of fortune as the result of thirty years of matchless and public service must not be set down to improvidence. He was honorable and upright, as he was a princely man, and when the people of the United States remember the debt they owe him they will rally to the support of the movement we inaugurate here this day; here where he showed New Yorkers the glory of New York as the city of the summer sea.

"Paris, Berlin and Vienna are inland. Barcelona, Marseilles and Naples are side shows. London has nothing better than Brighton and Margate. None of them can compare with that iridescent coast line which extends westward from Sheepshead Bay to Sea Gate, or, shall I say, from Eel Cove to Norton's Point."

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SALT LAKE CITY.

SALT LAKE CITY, Utah, July 22, 1906.

Friends of the Salt Lake Opera Company are much elated over the fact that this organization will appear in a revival of one of their old time successes, "The Wedding Day," during September. Emma Lucy Gates and Agatha Berkhoel will assume the two leading ladies' parts. Edna Dwyer will return from the East to take the contralto role. John D. Spencer, George D. Pyper and Fred C. Graham will have their old parts, while Hugh Dougall will fill the role formerly sung by H. S. Goddard.

An organ recital was given in the Tabernacle last Tuesday in honor of the Royal Hawaiian Band, which has filled a two weeks' successful engagement at Saltair. Emma Lucy Gates was invited to sing, and rendered "The Pearl of Brazil." So well did she sing, that Captain Berger, the director, made her an offer to accompany the band to Europe, but owing to other arrangements, the young artist was obliged to decline.

Alice Wolfgang, one of Salt Lake's favorite contraltos, left last week on a few weeks' vacation to visit friends east. She will sing in the First Baptist Church of Council Bluffs.

Prof. J. J. McClellan returned from Butte on the 14th, after giving a series of organ recitals at Helena, Butte and Anaconda, where he achieved an artistic success. Prof. McClellan was handsomely noticed by the Montana papers.

A number of Salt Lake musicians will leave next week for southern Idaho to give a series of concerts. The party includes Willard Weihe, Alfred Masterman and Fred Midgley, violinists, the latter playing also viola; C. D. Schettler, 'cello; Alvin Beesley, pianist, and Alfred Best, tenor, under the direction of Fred Graham. The company

will appear in Idaho Falls, July 26; in Rexburg, July 27, and in St. Anthony, July 28.

A large audience greeted the Tout family at their enjoyable and well rendered concert in the Tabernacle on the 16th inst. Professor Stephens conducted the choir numbers, while Professor McClellan acted as accompanist.

Director Stephens of the Tabernacle choir, has placed the local management of any and all traveling artists who may appear in the big Tabernacle in the hands of George D. Pyper, manager of the Salt Lake Theatre. This will facilitate many points in the matter of arranging with and properly handling the business of the few great artists who are permitted to appear at that building with the Tabernacle choir.

The Salt Lake Theatre was well filled Wednesday and Thursday evenings, the 18th and 19th, on the occasion of the first piano recital given this season by some pupils of Prof. J. J. McClellan. Madame Swenson's Ladies' Double Quartet assisted Wednesday evening, and Fred Graham, tenor, assisted at the Thursday's recital. Those taking part were well received, and the local press were loud in their praise of the work accomplished by the pupils, as well as the most excellent rendition of the numbers given by the assisting artists.

Arrangements are being made to bring here next season the Chicago Symphony Orchestra in a two day festival of music, of three performances, giving at least two oratorios, "Messiah" and some other popular work; also one appearance of Madame Schumann-Heink. Fred Graham is responsible for the movement, but it is most likely that Mr. Graham will be joined in the enterprise by George D. Pyper, manager of the Tabernacle, at which place it is proposed to give these musical events.

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SPOKANE.

SPOKANE, Wash., July 22, 1906.

The Spokane Aschenbroedel Society, recently organized by Adolph Kirchner, widely known in Boston, Chicago and New York musical circles, will, it is officially announced, include between 500 and 600 of the prominent professional and amateur musicians in the Inland Empire, and a movement is now on foot to erect a festival hall in Spokane for the May competition, at which organizations from all over the country will be invited to participate. Prizes and trophies will be awarded to visiting musicians and organizations, the festival continuing a week, beginning about the middle of next May.

Eugene Bernstein, a Russian pianist, from New York, has just accepted the directorship of the Harmonie Singing Society, of Spokane, and announces a public concert for September 15. The society meets every Thursday evening in Turner Hall. The Harmonie is planning a sängerfest for next June, when it is expected singers will be in attendance from Chicago, St. Louis, Milwaukee and points in the Inland Empire. Mr. Bernstein will direct a chorus of 250 voices.

Lois Steers and Wynn Coman have concluded arrangements for a series of recitals to be given in Spokane next fall and winter by Campanari, Rosenthal and Schumann-Heink. Campanari will be in Spokane some time in October, Schumann-Heink following in January and Rosenthal coming in March. The series will close in April with a concert by a string quartet.

Eugene Bernstein gave his first public recital in Vincent Church, Spokane, July 6. He played numbers by Bach-Tausig, Chopin, Rachmaninoff, Scriabine, Rubinstein, Weber, Liszt and Tchaikowsky. He was assisted by Grace Clark Kahler, soprano.

Spokane College of Music, of which Dr. R. A. Heritage is president, graduated eight pupils, five of them receiving certificates and three diplomas. The gold medalist was Mabel Lenore Metz, soprano, who completed four years' work in three. Others receiving diplomas were Minnie

Mae Wall and Mabel Arline Paulson. Certificates were granted to Clara Emma Heritage, Hattie Louise Gilson, Helen Isabel Goodenough, Merine Alberta Hug and Agnes Ulrikka Libak.

Pilgrim Quartet, of Spokane, and the Spokane Ladies' Quartet, assisted by Mrs. M. E. Davis, pianist, and Lisle Dunning, violinist; Grace T. Hubler, soprano, and F. Wallace King, basso, gave a musicale in Pilgrim Congregational Church July 14.

Gertrude Peppercorn in Germany.

There are appended a couple of European press notices of Gertrude Peppercorn, the talented young English pianist, who is to tour the United States next season:

"Gertrude Peppercorn, a highly gifted pianist, who seems to be destined to arouse the deepest sympathy of the musical world, gave a concert on Saturday in the 'Musenhäus.' When this young lady played for the first time in Dresden last year, she succeeded in awakening the interest of her audience, and this year again has given vivid proof of her artistic gifts. There is no trace of the 'feminine' in her performance, throughout it is of masculine character; her playing is energetic, resolute and powerful; her touch firm and decided, her technic is grand and she has an artist's deep feeling for the poetry in music. Miss Peppercorn has equally at her command, beautiful, soft, tender, tones, though she gave several proofs during the evening that they were more foreign to her nature. In this respect she resembles Sophie Menter. The pianist gave a magnificent performance of Schumann's splendid symphonic studies, both technically and musically. It was a remarkable interpretation and deserved the highest recognition. She gave equal pleasure by her playing of the barcarolle and studies by Chopin."—Dresdener Anzeiger.

"The Munich public has been well looked after this year in the matter of concertizing pianists of both sexes. The celebrated great ones are followed by those who wish to get known here, and last Thursday a young lady—Gertrude Peppercorn—appeared, and immediately won all the sympathy of her audience. The program chosen for the occasion was one which made great demands on the physical

strength and endurance of a lady. The pianist, who has a strong touch and a striking technical facility, was quite equal to her task, and the public were not stingy with their applause. As well as possessing the more outward advantages of a good technic, Miss Peppercorn gave evidence of a marked gift for artistic and tasteful interpretation. Mendelssohn's variations were most excellently put together, and played with real feeling for the beauties of the work. The C sharp minor sonata of Beethoven has, perhaps, been given with a clearer meaning by other artists, but here again the lady showed the grip she had of the composition and gave evidence that her feeling and expression are of the highest grade. Chopin's B flat minor sonata was excellently played. The figure work, upon which Chopin has laid great stress, was successful in quite an exceptional way, and just the right, satisfactory meaning was given to the whole composition. Her versatility was shown and admired in her rendering of the shorter pieces by Brahms, Zarembski and Liszt, and it must be said, to her honor, that to each piece she was able to give its own characteristic impress."—Munich Neue Bayrische Zeitung.

Hollman to Play Saint-Saens' New Concerto.

Joseph Hollman, the Dutch 'cellist, who is coming to this country again this autumn, is to introduce here the new 'cello concerto composed by Saint-Saens. This work is dedicated to Hollman, and as previously announced in THE MUSICAL COURIER, was played in London by Hollman last month. As Saint-Saens is also to visit this country, many musicians will hope that Hollman will play the work under the direction of the famous composer.

Madame Petschnikoff to Accompany Her Husband.

From the office of Henry Wolfsohn it is announced that Madame Petschnikoff will accompany her husband, Alexander Petschnikoff, to this country for the coming season. Madame Petschnikoff is also a violinist of distinction, and a feature of the recital tour will be the appearance of Madame Petschnikoff on programs with her husband. Very likely the great violinist and his helpmeet will perform some works written for two violins.



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(From the "Stranger's Guide to Dresden.")

Demonstration of the Dunning System of Improved Musical Instruction for Children, and those who have to teach them: given by Mrs. Potter-Frissell at Madame Dutel's Ladies' College on Friday evening, the 10th inst.—Apropos of this, a few remarks suggested by what has quite recently appeared in this sheet may be permitted.

A teacher of piano playing, whose reputation is great, once said to a disciple whose name as a teacher of the same art is now a household word in Dresden: "I have no method, nothing which can be wound up and ground out like a hand organ, which can be applied to all sorts and conditions of men. Anybody who professes to do that is a humbug, and there is no humbug about me. No. My method, if such you call it, is to study the needs and peculiarities of each particular hand and individuality; to supply the needs of each, and develop their natural resources." Yes. But that was said some little time ago, and the teacher who said it was a man; and since then a woman, with a love of music not inferior to his and a greater gift than he had of human sympathy, for children especially, has challenged that verdict of his about "humbugs;" has "ground out"—at great cost to herself in thought and pains and hard cash—a "method" of her own; a method that is always "wound up" and ready for instant use, whether in private houses or private schools or public schools—anywhere and everywhere where there are children to be taught and some one with a love for music wanting to teach them.

Armed with her "method," the brave woman "beards the lion in his den" (the lion being the teacher above quoted); and what does the lion say? "Don't talk to me of methods; any one who thinks that a method can be applied to all sorts and conditions of men is a humbug?" Is that the "lion's answer?" Nothing of the kind. This is his testimony, written, in order that it may "remain" and be published throughout the world: "The method of Mrs. C. L. Dunning appears to me as very practical and to be recommended for the first musical instruction of children. It should find a place and meet with success everywhere where the musical development of beginners is concerned." What a triumph for the woman teacher! Three other teachers, acknowledged to be the first of their class in Dresden, confirm that recommendation. The first writes: "With great interest I have made the acquaintance of Mrs. Dunning's method for acquiring a knowledge of notes, rhythm, intervals, harmony, &c., and thereby have won the conviction that through this finely thought out and inspiring method of teaching (warm and generous words from one of the very first exponents of his art at this day) which is built upon the best principles and materially forwarded by the sure guidance of a clever apparatus, the rudiments of music may be learned by children in a much

shorter time than before." (All that is here quoted is authenticated by signatures; but it is the judgments, in their bare strength, rather than names, that are here wanted to justify any individual opinion that may be expressed presently.) A second Dresden teacher of acknowledged eminence writes: "Mrs. C. L. Dunning's method seems to me in its many sidedness the most practical (the eminent professor does not fear the 'odium' of comparisons) and the best thought out of any that has come into use." The third and last teacher who shall be quoted declares to Mrs. Dunning: "Your system of improved music study is indeed that which its title asserts. Besides, it is both original and interesting. I recommend it forcibly, with my best wishes for a grand success."

After such uncompromising commendation from men (all the authorities above quoted are men) whose united experience—of being taught, of thinking out and applying methods of their own, as well as observing other methods and their effects—is something that the mind can hardly grasp at one try, it is unnecessary to say more about the method itself than will suffice to give a general idea of what it is, without going into details. It is a method universally applicable because based upon a woman's power to realize and respond to the thoughts of children, and upon her reasonable conclusion that they would rather play at games than study books, and perhaps be rapped on the knuckles and ear-pinned for failure to understand theory, whether bare or applied. It is a system that transfers music from the schoolroom to a playroom, where rhythm is in the air and becomes part of the (normal) child's life; where the mysteries of "theory" stand revealed in the clear light of analysis with amusement, and technical difficulties fade before the intimate acquaintance gained—through ingeniously contrived games and songs and symbols and rhymes and the reasoning use of toys—with the why and wherefore of tone sequence and combination; where the keyboard itself becomes a toy on which composition and transposition are games.

There is no doubt that Mrs. Dunning has an excellent representative in Mrs. Potter-Frissell. All who have heard Mrs. Potter-Frissell's lectures, or who have read the "reminiscences" which she has lately contributed to our columns will have been assured of her love for her art and her enthusiasm as a teacher. She shone on this occasion as a lecturer. She has a good voice and a pleasant manner;

and her lecture occupied exactly the allotted hour. At its conclusion she was surrounded by a crowd of inquirers, a fact which may be taken as an indication that many here see the expediency of becoming acquainted with her system. The lecturer lays stress upon the fact that the system does not enforce any particular method for teaching the piano as an instrument; it aims only at the musical development of beginners; but in the course of that development fairly high ground is reached.

P. S.—"What do the children say about the method?" is a question that may occur to some. Well, we have our sources of information, but are under the condition, "Mustn't tell! mustn't give away the games." This much, however, may be said without breach of trust, viz., that old games are made still more fun by the addition of new objects, while new games are instituted that pass the wit of a man to guess. It all sounds "quite too awfully jolly." The ear training exer—we beg pardon, games, are so successful that musical parents are found privately practicing the recognition of pitch, in order to keep even with their youngest!

Foerster Played and Praised.

N. J. Corey, the distinguished organist of Detroit, who has played recitals at Carnegie Hall, this city, dedicated a new organ at Pontiac, Mich., recently. The only work of the program was thus reviewed: "Foerster's prelude in A flat, a dainty composition, calling for only limited powers on the part of the organ, but the full artistic capability of the organist, was greatly enjoyed and left the audience under a spell which, within theatrical bounds, would have called for much applause." Mr. Foerster's church and organ compositions have lately been given at Portland, Ore.; Bangor, Me.; Columbus, Ohio; New York, Scranton and Wilkesbarre, Pa., and this city.

Strauss' Father-in-Law Dead.

A cable received from Germany last week announces the death of General Adolph de Ahna, retired commander in the Bavarian army, and father of Mrs. Richard Strauss, known in professional life as Pauline Strauss de Ahna. General Ahna was seventy-six years old.

Bremen will have a new opera house to cost \$200,000, and Lübeck is building one for \$450,000.

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NORMAL PREPARATION FOR MUSIC TEACHERS.

Summer schools for the better preparation of teachers of music in the public schools are springing up all over the country. So long as correct motives underlie and control these establishments, no commendation is too great to bestow upon them. The hope of the whole situation lies in the proper preparation of the teachers engaged in the work. That motives and conduct (as well as standard) shall remain intact, is the solicitous desire of all well wishers of the public school system.

The prejudiced impression that public school music teachers were ignorant in the art is fast passing. Neither supervisors nor teachers are content with past achievement, or with present progress. Their eyes are on the future. "Knowledge is power," is their motto. Not only are they becoming highly educated in music itself and in its technic, but also in the science of imparting it. They are learning how to give out the largest possible amount of this knowledge in the least time to the greatest number. When we realize that school education in music is wholly free to pupils, and that no question of money making lies between teacher and student as a hopelessly preventing medium, we cannot but be grateful to those who have brought about these conditions, and to the government which maintains and protects the possibility.

Boston is the center for propagation of this "normal" preparation of music teachers, or their education to properly carry out this national art intention. The first school having such work as object was established in Lexington, Mass. In Boston every summer the normal work has two divisions or features, one the "American Institute of Normal Methods," the other a "New School of Methods in Public School Music." Although neither of these is governmental (as it should be) or free, great good is being accomplished through both. The aim of the work, of course, is not to prescribe some settled formula for teaching, but to direct attention to the necessity for successful teaching ability, and to follow a course calculated to develop it. Educational principles are general. Skill is required for the application of these to specific cases. Branch schools under similar supervision and with similar organization, exist in the West, and the idea is widening and deepening in many quarters.

The Institute of Normal Methods in Boston holds its sessions from July 10 to 27 each year. The faculty consists of Samuel W. Cole, director and superintendent of music in Boston and vicinity, a composer and writer in educational lines, and principal of the public school music departments in the New England Conservatory of Music and in Boston University. Leonard B. Marshall, instructor of music in Boston schools, director, composer, educational writer, and a sample music educator; Leo R. Lewis, professor of music in Tufts College, Massachusetts, an accomplished musician, ardent advocate of music in the public schools and of its union with that of our colleges.

Herbert Griggs of New York; Mrs. H. E. Holt of Lexington (widow of the originator of normal school work); Cora Hudson, special teacher of music, Providence, R. I.; Bessie Solmon of Boston, and the following supervisors of music: Alice C. Clement, Rochester, N. Y.; Elizabeth Casterton, Bay City, Mich.; Alice Garthe, Chicago. Fanny A. Hair is special accompanist. In addition, much stress is being laid this season upon harmony as an essential in music education. Arthur L. Foote is giving a course of lectures thereon.

The program of work includes every essential of music as taught in the school grades, in theory, application, music literature, and devices and appliances. There is a normal course, a Cecilian series of study and song, and a modern music series (this year attracting much attention). These are all embodied in progressive, graded outlines. Students are required to teach under direction and criticism. Sight reading made an essential, ease and fluency given. The conducting of both choral and instrumental bodies is taught, and students are privileged to conduct the assembly in the former. The culture of the individual teacher is strongly accented, and admirable advanced work is done in a "graduating course." Diplomas are given, and, naturally, teachers representing advanced training of this character are sought for and preferred for positions.

The New School of Methods has for faculty Thomas Tapper, joint author of the "Natural Course in Music," a man of learning, power and immense energy and executive ability; Hollis E. Dann, professor of music in Cornell University; Joseph Mischka, director of music in Buffalo, N. Y.; Emory P. Russell, director of music in Providence, R. I.; Walter H. Aiken, director of music, Cincinnati, Ohio; Francis E. Clark, director of music, Milwaukee, Wis.; Charles I. Rice, director of music, Worcester, Mass.; Jessie L. Gaynor, teacher and composer, of St. Joseph, Mo.; Jennie L. Thomas of the Thomas Normal Training School, Detroit, Mich., and Frederick F. Beale, pianist, of St. Joseph, Mo. The session of this school closes July 21. Western branches in Chicago open on the 23d.

The same general line of procedure is followed in this school as in the other. The achievement in various directions is astonishing. The sight reading, harmony, teaching drills, and general pedagogic exercises as pursued here, would astonish advanced workers in the musical field whose education has not been followed on such logical lines.

The literature in use in public school music teaching has been brought to a high standard, both for study and for performance. None but the highest and best class in form, construction and tendency, is permitted in any grade or for any purpose. Educational works, writings on the subject, exercises bearing on various intentions, and collections and arrangements of compositions by the best masters, ancient and modern, are being constantly prepared, revised and issued by the best authority and people of highest esteem. Words are chosen with a special educational view, to train and educate both home and foreign minds in the ideas of true citizenship and high ideals of life. People outside of

the work have no conception of the wealth and abundance of such music literature and of its influence, as being applied to the children of the public schools by trained members of these normal schools. F. E. T.

LEOPOLD GODOWSKY EULOGIZED.

The following from the Berlin critics are not criticisms, but eulogies:

"The key to Godowsky's inner being is obviously his sense of beauty. His fingers conjure forth beautiful things only. His soft, melodious touch never gets coarse even in fortissimo. He is never noisy, and if he has a choice in two shades of expression he chooses the more tender. It is no longer necessary to assert that Godowsky is a born Chopin player. In Beethoven (sonata E flat major, op. 81) and Brahms (F minor, op. 5) he also succeeded in being interesting. The andante of Brahms' sonata was simply steeped in harmony."—Berliner Tageblatt, October 18, 1901.

"With Godowsky everything sounds refined. He does not so much dazzle by his execution as he reveals in his rendering the power of realizing poetically what he is playing."—Dr. Leop. Schmidt, in Der Klavierlehrer, Berlin, November 1, 1901.

"It would be very difficult for any one else to play Godowsky's elaboration of Chopin's etudes as he plays them. We never hear a jarring tone from Godowsky. He caresses his instrument, does not abuse it and displays a sensitive subtlety."—Dr. Leop. Schmidt, in Berliner Tageblatt, December 12, 1902.

"Godowsky is more than a virtuoso; he is an admirable musician, possessing as he does the most sensitive touch, and the finest perception of the construction and character of a piece."—Der Tag, Berlin, December 17, 1902.

"The attraction which Godowsky exercises is quite comprehensible and quite justified; he certainly belongs to the most eminent pianists of the present day."—Heinrich Neumann, in Berliner Lokal-Anzeiger, November 26, 1903.

"Want of space prevents me from describing him on whom alone the mantle of Rubinstein has fallen."—Erich Urban, in Berliner Zeitung, January 24, 1904.

"If we can imagine piano playing in the fields of the blessed, it could be only in Godowsky's style, for he seems to have laid aside all trace of being of the earth."—Dr. Krebs, in Der Tag, Berlin, January 27, 1904.

"Godowsky played through a program of Chopin as only he can do it."—Dr. Paul Ertel in Berliner Lokal-Anzeiger, February 23, 1904.

"Godowsky has absolutely no rival in delicacy of detail and pure beauty of tone."—Vossische Zeitung, Berlin, February 27, 1904.

"The legato of his cantilena is unique in its own way; it really rounds like singing."—Prof. E. E. Taubert, in Die Post, Berlin, February 27, 1904.

"The tenderness of his touch is exquisitely displayed in Schumann's poetical music."—Berliner Börsen-Zeitung, March 17, 1904.

"Godowsky's touch strikes me always afresh as being the highest triumph of mind over matter."—Prof. E. E. Taubert, in Die Post, Berlin, March 20, 1904.

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FROM ACROSS THE HUDSON.

JERSEY CITY, July 26, 1906.

Moritz E. Schwartz, of Trinity Church, New York, is visiting the cathedrals of England and the Continent and is taking pleasure and profit as he travels. Souvenir post cards sent home announce his being at different periods in the Worcester Cathedral, Mount Saint Michel, Côté de l'Est, attending an organ recital at Paris, and being at the Gewandhaus in Leipzig.

Mrs. Daniel H. Bender, whose fine voice charms all who hear it, still lingers in the city to watch the construction of her new home, with its spacious music room. In August Mrs. Bender and family will go to Maryland.

The Trio Club, comprised of Robert Allardice, violinist; Walter Hankin, 'cellist, and Mary L. Lockhart, pianist, have been doing excellent work this summer, preparing program selections for next season. Miss Lockhart expects to spend her vacation among the various historic localities on the Hudson.

Mary Currie-Laternan, while at Atlantic City, filled an engagement there.

Charlotte A. Loesch's Yonkers pupils gave their final recital and reflected great credit upon their teacher.

The young Newark girl, whose fine voice and intelligent singing of the solo parts of the school chorus at the children's concert of the Sängerfest, was Josephine MacCall, niece and pupil of S. Christine MacCall, the widely known vocal teacher. This girl is only fifteen years old and there is a bright future for her if she continues along the present lines of study.

Mrs. Ernest Temme is resting after a season of much teaching. Mrs. Temme will begin her New York season with a recital by her pupils, assisted by one or two eminent artists.

Mrs. Carl Willenborg, the leader of Hoboken musical circles, has been busy with many musical affairs for the different charities she is interested in. Mrs. Willenborg will leave soon for a vacation trip.

Grace Carr, the pianist, is spending part of the summer in Belmar, N. J. Her graceful, thorough style of playing is giving much pleasure.

Johanna Lehman-O'Conner, soprano, has gone to Lake Hopatcong.

JESSIE BRUCE LOCKHART.

Still With Creator's Band.

Howard Pew wishes it understood that he has not separated from the management of Creator's Band on account of his position as manager of the American tour of Amers' English Red Hussar Band. He still retains his associations with Signor Creator, who is booked for all dates to the end of the summer season. He is, however, superintending the booking of Lieut. Amers in America, but the details of the same are being looked after by Edward F. Guzman and George M. Robinson.

The Mill of Genius.

Otto Neitzel, the great German pianist and composer, who is announced for a series of lecture recitals in America early in the autumn, was born to an inheritance of music and romance. In a small village hidden in a lonely valley on the Pomeranian border, near the slope of the Ural Range, the Neitzel family had lived for generations in humble but comfortable circumstances. The old Polish frontier passes near the Falkenberg, nestling in a desolate valley, which abounds in relics of the Crusaders, in old castles and ruins of that story laden era, and in wilder legends of old pagan days. The mixed race of this frontier is singularly gifted and of artistic tendencies. Although the Neitzels were agriculturists, music was in the family and had been for generations. The wild waltz utilized by Weber in "Der Freischütz" was known and sung by the Neitzels and their neighbors for centuries before it was utilized as a theme for that opera. It is claimed that the child Otto received his first impressions of rhythm from the regular monotonous stamping of an old mill used for pounding tan bark. To the impressionable mind of the precocious child, saturated with the musical inheritance of centuries and the romantic environment of the wild Ural slopes, the old mill sang in various rhythms, varied only to his acute ear. When the water ran

smoothly and the ancient teeth of the mill were in tolerably good order, the rhythms pounded in regular 2-4 time, and very satisfactory to the little Otto. But when the floods came down the Urals and turned the groaning wheel with unaccustomed briskness, or when the old rammers gave way, the wheels made strange tempos, all of which were observed and noted. When first the child played for the musical authorities at Berlin, these worthies were astounded at the precision of and his understanding of rhythms. Yet his sole instruction up to that moment had been derived from the chattering of the mill wheel pounding out its beat and such meagre teachings as his father, who played the church organ, could afford. With these masters the child was able at the age of eight years to write difficult exercises and rhythmic variations with a facility that called forth the most enthusiastic approbation of the severest critics in Berlin. "But genius is heaven born and finds lessons in the simplest facts of natural surroundings.

Gordon Pupil's Successful Recital.

Jennie Hortense Quinn, a talented pupil of C. Virgil Gordon, played the last evening recital of the summer course at the Virgil Piano School, 19 West Sixteenth street, on Tuesday evening.

Miss Quinn, who is only fifteen years old, played a taxing program musically and technically for one so young. It was played in an admirable manner and was enthusiastically received by a large audience, many of whom proclaimed her ability to be equal to that of many well known artists. Miss Quinn possesses an admirable technique and a beautiful quality of tone, to which is added an intensely musical temperament. The pianist had to respond to the enthusiastic applause with several encores.

Miss Quinn's program was:

Prelude and Fugue, B flat.....	Bach
Arabesque.....	Debussy
Consolation.....	Liszt
Hunting Song.....	Mendelssohn
Tone Pictures, 1, 5, 6, 3.....	Grieg
Etude, A flat.....	Chopin
Etude, G flat.....	Chopin
Mazurka.....	Chopin
Polonaise.....	Moszkowski
Minuet.....	Boccherini-Joseffy
If I Were a Bird.....	Henselt
Rhapsody, No. 14.....	Liszt

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DR. MUCK's successor at the Berlin Opera will be Leo Blech, the gifted composer-conductor now at the Prague Opera.

THE Munich Mozart Festival is to begin tomorrow, August 2, with a performance of "Don Giovanni." The rest of the dates are August 4, 6, 8, 10 and 12, and the other works to be sung, "Marriage of Figaro" and "Cosi fan tutte."

CAMILLE SEYGARD, well known in New York, will probably be one of the singers to undertake the role of Madam Butterfly, in Savage's forthcoming English production of that opera. Mme. Seygard now is on her way to this country from Europe.

A BERLIN theologian sends THE MUSICAL COURIER a pamphlet from his pen called "A Glance Into the Mental Workshop of Wagner." Friends of the great composer need not fear, for a reading of the booklet reveals the fact that the good reverend saw nothing.

"THE artist depends for his success on the soundness and range of his relations with life. It seems to me that the fruitfulness, the productivity and the power of a man's work in art depend on the fruitfulness and reality of his relation to life, and that the depth and force of a man's ideas are determined by the closeness of this relation."—Hamilton Mabie, literary critic.

THE New York Evening Post says: "Duke Georg von Sachsen-Meiningen is afflicted with a strange disorder. He hears all music, no matter how consonantal and agreeable it may be, as a series of harsh dissonances." The noble Duke is not alone in his affliction. Most of New York's music critics become afflicted with the same disease whenever they hear a work by an American composer.

IN her book, "Story of My Life," Helen Keller, the deaf, dumb and blind marvel, has this passage: "I think Greek is the loveliest language that I know anything about. If it is true that the violin is the most perfect of musical instruments, then Greek is the violin of human thought." The violin is no more "perfect" than any other musical instrument; in fact, it is not as "perfect" as the piano, for the latter at least supplies full harmonic accompaniments to melodies when necessary. The choice of musical instruments is simply a matter of personal opinion or taste. Some music lovers prefer the 'cello, and others, like Frederick the Great and Robert Louis Stevenson, not only loved the flute, but also did practice and play thereupon for pleasure—their own chiefly.

"MUSIC," writes a gushing young lady authoress in a current magazine, "is soul food. I do not understand how composers can ever think of such mundane things as eating—and money." This is what Rossini said of an empty stomach: "To me it is like a bassoon, which growls with discontent, or a piccolo flute, which expresses its desires in shrill tones. A full stomach, on the other hand, is the triangle of pleasure or the drum of joy. To eat, to love, to sing, to digest—these are, in truth, the four acts of the comic opera we call life." Rossini was not the only composer who loved to eat more substantial things than music. Handel, Liszt, Schumann, Brahms, Wagner, Mendelssohn and Weber were also fond of the pleasures of the table. The young lady authoress could best be cured of her attack of "gush" by being put on the diet she recommends for musicians.

"SALOME" was the sensation of the recent operatic festival at Cologne. The performances were sold out weeks in advance, and the public literally stormed the doors of the theatre to gain admission. Strauss' stay in Cologne was a monster ovation from the moment he landed in the Rhenish city until he was called to the footlights fifty times or more after his leading of "Salome." Louis Schneider, the keen critic of the Paris Gil Blas, was at the performances in Cologne, and he appears to have been completely conquered by Strauss' latest work. Schneider says that it is "the greatest achievement in German music since 'Tristan and Isolde!'" To him the music is "cerebral, as belonging to a cerebral text," and its composer has achieved "the first place among the musicians of Europe." Schneider compares "Salome" to a Rembrandt or Goya etching, and ends his rhapsodical praise in this fashion: "This masterpiece in all its greatness moved me to the innermost depths of my being, just as it forced all the other hearers under the spell of its magic. I have only one fear—that my feeble effort to express what I experienced will remain far behind the might of this overpowering piece of musical thought." Why can't we have several "Salome" performances in New York next winter and one or two less of "Trovatore" and "Martha."

"ORIGIN OF MELODY"

INTERESTING COMPOSERS.

LONDON, July 18, 1906.

Wherever I have met and whenever I have heard musicians here in Europe during the past six weeks discuss their favorite topic I have heard allusions to or references direct to Leonard Liebbling's articles in THE MUSICAL COURIER on the "Origin of Melody," which, together with examples showing assimilations of ideas, appeared serially for ten weeks in this paper. The appropriation of musical themes has never been considered a crime, and the many examples of such apparently unconscious acquisition, and the specimens that must come to the minds of all musicians or amateurs who get into the interstices of the art remind us constantly that musical piracy is an acknowledged form of procedure against which there can be no effective estoppel. There is only one musician who believed his original compositions were original with him, but the sources from which he drew even protested against being quoted, because they were ashamed of what they had written and were only too glad to be eclipsed by the composer who claimed as original their themes. That composer, however, does not belong to the category of musicians referred to in Mr. Liebbling's articles, and I merely referred to him because I know, as does Mr. Liebbling and others who write on music, that plagiarism is so common that to deny it has even ceased to be a virtue.

The London Westminster Gazette of July 14 refers to Mr. Liebbling's articles, and I take pleasure in sending the extended reference, which is signed by H. A. Scott with his initials only. Mr. Scott is one of the leaders in journalistic musical lines today in London, and his interesting essay will be read by THE MUSICAL COURIERITES with pleasure:

COMPOSERS AND THEIR TUNES.

In a series of interesting articles entitled, "The Origin of Melody," Leonard Liebbling, a well known American writer on musical matters, has recently been discoursing, in the New York MUSICAL COURIER, on the subject of what, for want of a better term, might be defined perhaps as the gentle art of musical assimilation. Few people, even among musicians, are aware of the extent to which striking "thematic coincidences" and parallelisms—"convey, the wise it call"—can be found among the works of the masters; and many new and striking instances are cited in the articles referred to, along with not a few, it must be added, which seem a trifle far fetched. Originally, of course, there was no such thing as plagiarism in music. The notion of copyright, either legal or moral, in ideas is one of comparatively late growth. The early composers, like the early poets, pilfered from one another in the most shameless fashion. Shakespeare is a leading instance in the one case and Handel in the other. Pick up any volume of standard quotations, and it is astonishing to note what a considerable proportion of famous lines boast several authors. The earlier writers were emphatically free traders in this matter. And to the early musicians the same applies.

The case of Handel has been referred to, and none certainly is more remarkable. Why he did it has never been quite satisfactorily explained, but there is no denying the fact that he appropriated the work of other men's brains and passed it off as his own without the smallest hesitation whenever it suited his convenience to do so. Nor was it a case here of simply annexing raw material which he had made his own by independent treatment. Sometimes, it is true, he did this; but in others the finished article found its way just as readily to his net as the bare suggestion or undeveloped idea. Some have supposed that this sort of proceeding was a common practice in Handel's day. Yet Buononcini, Handel's famous rival, was disgraced and ostracised for doing precisely the same thing. Others have surmised that the breakneck speed at which Handel produced so many of his works may have had something to do with it; and when it is remembered that he wrote "Israel in Egypt" in sixteen days and "The Messiah" in twenty-one, the suggestion is not unreasonable, even though the fact may be no justification.

No other composer was indeed quite like Handel in this respect, though in the works of all—whether Haydn, Mozart, or Beethoven, or any other—more or less striking resemblances to the works of earlier composers may be found. In the case of Beethoven, one of the best known instances is supplied by the almost absolute identity of the opening of the "Eroica" symphony and of Mozart's little

overture, written at the age of twelve, to his operetta "Bastien et Bastienne." What was the explanation here? It is hard to say. Certainly Beethoven could hardly have gone deliberately for the leading theme of one of his noblest symphonies to Mozart's childish work. Perhaps it was a case of unconscious cerebration. Or both might have been derived from a still earlier source. What would Beethoven have said if any one had pointed out the resemblance? It is alarming to contemplate. Certainly he would not have taken the matter so philosophically as Brahms when attention was called to the resemblance between the last movement of his first symphony and the finale of the "Choral." "Any fool can see that," was his characteristic reply, and in the circumstances it could hardly have been bettered. This is one of those resemblances which carry with them no sort of reflection on the originality of the later work. Nor does it stand alone in Brahms' compositions. The resemblance between the opening of the "Preislied" and that of Brahms' second violin sonata has often been noted, while Mr. Liebbling suggests another between the lovely little melody, which ends Hans Sachs' famous monologue, "Wie duftet doch der Flieder," and a passage in Brahms' early piano sonata in F minor.

Wagner is not usually reckoned wanting in originality, but he has not escaped the vigilance of the "poring man" any more than others. There is an undeniable resemblance, for instance, between the scherzo of Schubert's D minor quartet and the well known "anvil" motive from the "Ring." In this connection Ashton Ellis has recently pointed out ("Life of Wagner," Vol. 5) the interesting fact that Wagner was studying Schubert's quartet in connection with a performance of the work at Zurich just about the time that he was leading his Wotan down to Nibelheim, which doubtless goes to account for the similarity. Mr. Ellis also points out a resemblance between Mime's so called "cringing" motive and another passage in the same quartet which is very likely to be similarly accounted for. Then there is that well known and pretty story of a theme which Wagner took from Liszt. "Here comes something of yours, my friend," cried Wagner at a rehearsal—conscious, apparently, of his misappropriation. "So much the better," was Liszt's delightful answer; "it will get a hearing at last."

Among more modern composers Richard Strauss has not failed to share the common fate. As a rule, it must be agreed, his music has not apparently owed much to any of his predecessors. Yet when he has dropped into less unconventional ways the usual analogies have been traced. The resemblance between the "Lullaby" in the "Sinfonia Domestica" and Mendelssohn's "Gondellied" is too obvious to be overlooked, while another theme in the same work curiously recalls the opening of Beethoven's G major piano concerto. Yet it is easy, of course, to make too much of such chance similarities, and certainly the notion is quite absurd of taxing composers with actual plagiarism on account of such. But there are, of course, resemblances and resemblances. Sir Edward Elgar, for instance, suffered badly over one of his earliest and most popular works at the hands of a contemporary composer, and that in a manner which by the utmost stretch of imagination could hardly be charitably explained. Happily, however, cases of this particular type are rare, and modern composers, when they borrow, usually take care to draw upon the dead. It is certain, however, that in most instances such things are not done consciously at all. The composer jots down what he fondly hopes may prove an immortal melody without the least consciousness that it is merely an echo of one which he had previously assimilated from the work of some other man.

Strauss, for instance, has stated that he was entirely unaware that his theme resembled Mendelssohn's in the case above referred to, and doubtless other composers in similar instances would say the same. Tchaikowsky, not long before his death, was greatly astonished to learn that some ingenious critic had discovered a manifest connection between his "Pathetic" symphony and the so called "Pathetic" sonata of Beethoven—whence, the critic gravely informed the world, the symphony had derived its name. A rather striking resemblance does, in fact, exist—in the actual opening bars of the two works—but Tchaikowsky had been totally unconscious of it, and had named his symphony, on the suggestion of his brother, without the smallest thought of the sonata. A rather comic analogy which Bernard Shaw once ventured to uphold identified Wagner's noble "Redemption Through Love" motive, which glorifies the end of "Götterdämmerung," with that

delectable ditty of a bygone day known as "My Grandfather's Clock." Certain notes are the same in each, and "G. B. S." seriously professed to reckon the two melodies in the same category. In point of fact, they merely go to show that similarity or even identity of notes does not necessarily imply similar themes. The same sequence of notes, which may be horribly vulgar in one rhythm and harmonize in one way, may become a theme of the noblest character when cast into another rhythm and differently harmonized. Perhaps, on the whole, the astonishing thing is, not that two composers occasionally hit on the same musical ideas, but that this does not happen more often.

H. A. S.

Just a few words more. It may have been determined long since that a musician can be an honest man and yet a dishonest musician, accepting it for granted if he does what Mr. Scott tells us Handel did. He may be both, either consciously or unconsciously, as it were, although it is hard to say how the unconscious plea can be accepted in the case of a man named Wagner to whom, on one occasion, a friend, who happened to be a piano manufacturer, sent him, as he happened to sojourn in the manufacturer's city for a few days, two small grand pianos. Before quitting the city Wagner sold the two pianos—not on account of the piano manufacturers, but on his own account. Hence his appropriation of a motive of Liszt is not to be greatly wondered at, although it is shown in Mr. Scott's article that that was not the result of mental aberration.

Necessarily many of us are unconsciously influenced by the preceding flow of melody which for years has been pouring into our ears, and in fact, through structural action, has been creating musical function; that is to say, that function which creates within us a musical theme, idea, motif or thought. We are all composers to a degree, namely, wherein we form for ourselves these intimate songs, solos and symphonies that are constantly passing through our minds, and so seldom go on paper, and even are so rarely performed. Supposing ourselves, then, as actual composers fermenting musical thought into themes and motifs; is there any doubt but that we also foment discussion through the assimilations forced upon our minds during the process of musical formulation? We are the product of our times. We cannot escape the cumulative mass of music that must be heard by us to give us a musical educational standing, much less knowledge, and a concept of the philosophy of co-ordinated sound. Hence we cannot escape these musical themes, for the themes are the ideas intelligently expressed, and if we desire to say something intelligently or intelligibly in music we are apt to repeat to some extent, even as Beethoven, what some predecessor or predecessors had already uttered.

Mr. Liebling's examples prove this, but it does not follow that there was much wrong about it all, particularly as a musician may be an honest man and yet a decidedly dishonest musician. There are, however, some men who are so honest that they cannot even be dishonest musicians. These are the ones who decline to compose for fear that they may unconsciously rob other musicians of their themes. Modesty prevents us from publishing their names, although we know them in our office.

It may not be known to Mr. Scott, but it is known to Mr. Liebling and myself that there are also musicians of another type, and they are those who purchase, either through good will or by means of a compensation, and at times directly for money, the services of other musicians, engaging them to write compositions for them. We know of the case of a

pretended composer who merely gives out the themes, and then the musician engaged by him writes the harmonies, and these compositions are published even by eminent publishing houses. We know also that after these compositions, usually for the piano, have been issued with the pretender's name upon them, together with the eminent publisher's name upon them, that thereupon the pretender has them "orchestrated," and the musician who writes the orchestration also remains anonymous and does not even know that the piano compositions are not original. Then, when some of the conductor friends of the pretender perform these orchestrations, it is assumed that the whole job, from start to finish, is original, whereas, in truth, the pretender composer merely played these themes as fantasies and improvisations on the piano, and that is all he had to do with it. And these so called compositions have been performed in London, and many a London writer on music has been led to believe that they were original works, first composed by the accredited composer for the piano, and then instrumented by him for the orchestra, when in truth nothing of the kind was ever done by him. And this man is not an Englishman, not an American, not an Italian, nor Russian, nor Frenchman.

Now, then, when a man goes forth boldly to purchase his compositions, to buy them from well equipped, poor musicians, who cannot disclose their identity for fear of ostracism and loss of income, too—when a man goes forth to purchase his compositions, he is apt to buy many themes that do not even belong to the seller. How does he stand in the cycle known as the "Origin of Melody"?

Who is this composer? There is no doubt that this interesting question will soon be answered, and then the musical world will understand how it is that certain people maintained themselves within the world of music. But plagiarism itself in music is nearly unavoidable; it is the inheritance itself, and it was in that sense of it, I believe, that Mr. Liebling evolved his idea of the "Origin of Melody."

BLUMENBERG.

HENRY WOLFSOHN returned from Europe last week and announced as his chief attractions: Moriz Rosenthal, first and foremost, who will make a mammoth tour of 100 concerts, mammoth not so much in the number of appearances, but rather in the degree of artistic and financial success expected, signs of which are looming up from all over the country with the most undeniable emphasis. Also of extraordinary importance will be the Wolfsohn concert tours of Madames Eames and Schumann-Heink, the former to appear during the months of December and March, and the latter to give eighty concerts, beginning October 4. Louise Homer is booked for a short tour before the beginning of the opera season. Petschnikoff, the violinist, and Madame Petschnikoff, his wife, will arrive here in November for a number of appearances. Joseph Hollmann, the cellist, favorably remembered from his former tour in America with Madame Eames, is expected in America beginning of December. Campanari, the popular baritone, is to begin his concert season with some Pacific Coast recitals in October, followed by a tour through Texas. Hugo Heermann, the newly engaged professor of violin at the Chicago Musical College, will be heard a number of times in the East. Burgstaller, the tenor, will antedate his Metropolitan season with some concert appearances. Mr. Wolfsohn is also friendly to the American artist, as this list of his native stars will prove: Bessie

Abott, Lillian Blauvelt, Mrs. Rider-Kelsey, Susan Metcalfe, Ada Chambers, Janet Spencer, Gertrude Stein, Edward Johnson, Daniel Beddoe, Herbert Witherspoon, Emilio de Gogorza, Gwilym Miles, Fannie Bloomfield-Zeisler, Edna Richolson and Rosa Zamels. To judge by the foregoing, the Wolfsohn Bureau should have both a busy and a profitable season.

PADEREWSKI TO PLAY WEBER PIANOS.

(By Cable to THE MUSICAL COURIER.)

LONDON, July 31, 1906.

Paderewski has been engaged for six concerts in America for the coming season. The following season he will make a long tour in this country and will play exclusively the Weber piano, having chosen that make of instrument from among its many competitors.

BLUMENBERG.

ALICE ESTY TO COME.

(By Cable to THE MUSICAL COURIER.)

LONDON, July 31, 1906.

Alice Esty will leave London early in October to sing in America in oratorios and recitals.

BLUMENBERG.

CHARLES SPARROW and Dorothy Wrenn gave a concert in London on July 19. It must have been a bird of an affair.

Turnbull at Druid Hill Park.

Edwin L. Turnbull, of Baltimore, conducted Part II of the concert at Druid Hill Park, middle of July, a band of thirty-five pieces playing. Says the Baltimore Sun:

Mr. Turnbull, who has frequently during this and last season conducted at the park concerts, demonstrated once more his ability as a thorough musician, an able conductor and a composer of considerable ability. His transcription of Wotan's "Farewell," and the fire music from Wagner's "Walküre" proved an especially interesting piece of orchestration, in which Mr. Turnbull brought out the orchestral effects of a heavy dramatic number.

William Nelson Burritt Teaching.

William Nelson Burritt, of Carnegie Hall, continues busy with his vocal pupils, and will continue teaching during August. He has had a very gratifying and unusual experience for New York, being very successful in establishing himself during his first season and keeping busy all summer.

Minnie Pierson, who has been having daily lessons with Mr. Burritt during the past three months, has gone to Chattanooga, Tenn., to take charge of the choir in St. Paul's Episcopal Church of that city. Miss Pierson studied in Paris one year with Mr. Burritt and is an artistic singer, a fine accompanist, most musicianly, and well equipped for successful teaching.

Ethel Werik, soprano, pupil of and accompanist for Mr. Burritt, has just given a most successful concert in her home, Marinette, Wis. Miss Werik will return in September for a continuation of her study and accompanying with Mr. Burritt.

Hubert Zur Nieden, the pianist, composer and teacher, is at Narragansett Pier, where he enjoys surf bathing sometimes twice daily. His compositions are characterized by grace and spontaneity, and the call for his services as instructor indicates in some degree how successful he is.

Joseph Maerz, the pianist, is summering in Buffalo, N. Y., his old home, where, with Eleanor Dambmann-Baker, he gave a very successful morning musicale. He was especially successful with a new composition of Arthur Voorhis, "Reisebilder," which takes well wherever he plays it. Maerz returns to New York in October, and expects also to play with Damrosch for the Gilmore Memorial Concert.

Damon Lyon, baritone, who has just returned from Newport, after giving a very successful recital at that place, will be engaged to appear as Marquis Kioto in "Fantana" for the season of 1907. Mr. Lyon received a scholarship at the National Conservatory of Music, and also studied with Oscar Saenger. He was three years with Augustin Daly's company, and with Richard Mansfield for two seasons. Mr. Lyon will devote his spare time to instruction in dramatic reading and vocal work.

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SUMMER TERM BEGINS MAY FIRST

WRITE FOR PARTICULARS

"NEW YORK—A SHAM MUSICAL CITY."

BEING QUOTATIONS FROM AN ARTICLE IN THE INDEPENDENT, BY E. I. PRIME-STEVENSON.

It is difficult to recall when New York musical life got a more severe drubbing than was given it by E. I. Prime-Stevenson, in the New York Independent of June 21. Mr. Prime-Stevenson was for many years musical editor of that paper and of Harper's Weekly, and as he knows thoroughly the art whereof he writes, and the centres where it is at home, his utterances are ex-cathedra and will doubtless find a respectful hearing, not only in the intelligent circles where the Independent is read, but also among those who have long held the identical views of Mr. Prime-Stevenson, but had neither the courage nor the opportunity to express them.

The article is called "New York—The Sham Musical City," and starts off with some severe strictures on the provincialism of a capital which has no permanent orchestra on a solid financial and artistic basis, "and under a first class, fixed leader." London, Brussels, Paris, Bremen, Lübeck, Hamburg, Berlin, Darmstadt, Dresden, Hannover, Leipzig, Breslau, Wiesbaden, and even Italy (Milan, Florence, Rome, Naples and Palermo), "where abstract music is always subordinate to opera"—all these are cited as places superior to New York in the matter of orchestral conditions. Mr. Prime-Stevenson does not regard our communistic Philharmonic or New York Symphony organizations as worthy of much respect, for of the former he says:

The Philharmonic? The Philharmonic Society of New York, though occasionally its work is somewhat galvanized into life and decent precision when some foreign "star" conductor—Safonoff, Weingartner, Panzer, Colonne or Wood—is brought over to stir it up, is a mixture of good but badly trained new material, along with a mass of quite superannuated, second class players. Its toneless and crude aggregate is quite unworthy to be compared with any of twenty-five, forty, fifty European symphonic bodies. Rehearsals are usually insufficient, and the sense of their value is dulled. No splendor of tone, no fire, no Aufschwung—even when good leadership would fain electrify it. The Philharmonic Society at present imports its leaders—a pernicious device. But it has never been without the chance of maintaining first class permanent ones. It has never been able to retain one! Thomas, Seidl or Paur were not valued nor supported adequately. Each leader knew what dead wood, unappreciativeness, cabals and patiently wasted effort meant. You cannot make a silk purse out of even a superior sow ear. The programs are shut off from real cognizance of contemporary music for the higher concert stage. A stale old round of works is held to. The number of concerts is small. The prices are exorbitant compared with any European series. There is no municipal aid; not a penny! The patronage is—like most of musical patronage in New York—two-thirds for fashion sake, and one-third (if so much) for art. People who cannot turn a tune solemnly go to their Philharmonic boxes every year, as a religious duty; just as they subscribe for the New York Observer or attend the Charity Ball, long after reading days and dancing nights are a tradition.

The foregoing must have been written before Safonoff had been "permanently" engaged by the Philharmonic, and it now remains to be seen what that leader will do which Thomas, Seidl, Paur and Damrosch could not do.

"For high class orchestral institutions and work New York, as a city, cares nothing, or next to nothing," continues Mr. Prime-Stevenson. "It is a wonder that the societies 'get on' with as much of a

lease of practical aid as they struggle to obtain. And the well meant, often generously met, appeals of certain New York women to save or to foster this or that orchestral situation are pitifully misdirected and a waste of energy and cash."

The choral societies are given no better certificate of character, and not one of them, according to Mr. Prime-Stevenson, "compares in size, balance, in quality of work, in activity, in permanency, with a vast number of singing organizations (either as adjuncts to local orchestral work or independently) in countless second class and smaller musical cities of Europe; not to point to many of the larger national European capitals and provincial centres, from Hamburg to Rome."

An annual offering of "The Messiah" and Brahms' "Requiem" Mr. Prime-Stevenson refers to in the words of Emerson (on Fanny Ellsler's high pirouette) as "not art, but religion." And what an awful indictment this is: "New York does not care for good choral music! It would rather hear 'rag-time' than Bach's or Beethoven's noblest masses, or all the lucent polyphonies of Italy's golden age of mass and motet."

Chamber music organizations, "star" concerts, "dependent for success almost wholly on the vogue or réclame" of the concert givers, and even the places in which New Yorkers hear their music, all come in for a vigorous slating from Mr. Prime-Stevenson. Carnegie Hall has "errors of construction, taste, internal blunders as to acoustics"; and the Metropolitan is a "huge, glaring, operatic hall, with bad acoustics. A hall of impossible dimensions for much other than Wagner, Meyerbeer, Goldmark, and so on. * * * And the place where the house is built? It is the noisiest and most dangerously, inconveniently crowded corner of the most bustling part of New York's daily scramble. The trams and street vendors are heard above Marguerite, or Tosca, or Brünnhilde."

The story of the inception of the Metropolitan is told as follows: "Many years ago, when the excellent old Academy of Music was found too small and out of milieu for social acceptability, and when the Metropolitan plans were accordingly in discussion, a leading theatrical manager pointed out the fact that the new opera house was likely to be 'far too big' for anything except spectacular opera of the largest sonority. * * * But, lo! one of the most active promoters of the house (whose wife had not been able to get a box to her mind in the old Academy) exclaimed: 'Oh, hang the performances! What we want is room enough for the women to show themselves off!'"

And now the poor, bedraggled critic gets a foretaste of what is in store for him later in the article:

"But," cries the manager inspired, advertising department inspired, and ever stay at home critic of the average New York daily journal, or the ignorant and contented public—"but, our season! our singers! our repertory! Best in the world!"

The Metropolitan season presents the curious aspect of at once one of the shortest and most old fashioned, monotonous, unprogressive and amazingly expensive seasons of opera extant! For about five months an enormous outlay is paid to "stars" of all nationalities; a large galaxy. This sacrifices almost all other details of a good opera, as we find it in German, French or Italian national conditions. The municipality of New York does not subsidize the establishment by so much

as a penny! A plutocratic, merely fashionable caprice carries the seasons through. The system is the old fashioned, pernicious, inartistic "star" system—amplified. The "stars" include a large group of singers, supposed to be "the finest"—"incomparably" the finest—in Europe. As a fact, their equals and superiors are to be pointed out all about Europe, heard right and left; and as to many instances, may be reckoned as much surpassed. If one has due knowledge of the personnel engaged, their peers are plentiful on the best German singing, or Italian singing, or French singing opera stages. And many of these stars of the Metropolitan's seasons now are like Sarah, the wife of Abraham—old and well stricken in years. What was their fine estate of voice seems gravely compromised. On grounds of "age limit," apart from all other, a thorough change is in order at the Metropolitan Opera House, as to many singers. But, ah, ah, just this is as inconvenient a managerial policy as it is risky, in a city where the public has no educated, fee and sound standard of discernment, and likes to think that "no better" nor more eminent singers exist than Herr X, or Signor Y, or Frau Z. And as to this idea, the daily press of New York always is in too suggestive relationships with the advertising department of its journals. Quite lately, too much that is unpleasant has been spoken of, as to direct, or indirect, personal relationship between critics and artists and enterprises of musical sort—relationships that certainly, if half true, tend to suppress clear and sound criticism of musical doings in New York; operatic or other. Consequently the public are assured and reassured that it has the best singers in the world; and so New Yorkers are kept happy. When a first class "new" singer is imported for some performances, the "Metropolitans" are told that he or she is a rarity and a "discovery." Fortunate for Europe is the fact that night after night such "rarities" and "discoveries" are to be heard, merely as a regular matter! In such performances as those of Bremen, Hamburg, Breslau, Karlsruhe, Lübeck, Munich, Wiesbaden, Cologne, Dresden, Darmstadt, Hannover, Vienna, Graz, Trieste, Bordeaux, Milan, Bologna, Rome, Naples, Palermo, Barcelona, and so on. It is merely a matter of knowing or not knowing; hearing or not hearing; being deceived or being enlightened, enlarging carefully each year the critic's horizon, at first hand, and then speaking the truth—or not!

After that terrible arraignment it does not surprise the reader to hear further that the repertory of the Metropolitan is "stale and utterly unprogressive," that "New York is about twenty-five years behind the use of strong, meritorious operas that as many seasons have added to the stages of different national and provincial operatic centres of Europe," and that at the Metropolitan "Gluck is burlesqued, Mozart is turned to lead, Strauss is travestied." The orchestra is "small for the house, jaded and of hack quality; the chorus is huddled together, of dubious material, mixed nationalities, and still of a visible and unæsthetic antiquity not to be loved in opera choruses or old shoes."

The Metropolitan in a nutshell? Here it is:

The spirit of a solid, artistic ensemble; of sound, yet brilliant work, is asphyxiated in most Metropolitan performances. That spirit cannot be met until the whole system of the place be changed, and—more particularly—till the New York public shall be really a musical public; one with correct intuitions and some sufficient musical education, to demand a better article—and with a vigilant, free speaking press criticism to voice its demand—such as is extant in old Europe, with its vivid musical life and sharp critical ears. At present the Metro-

politan Opera House and its doings are not primarily, but only secondarily, a musical matter. Its (so called) public that supports the house is not primarily, but only secondarily, a musical public. Primarily, the Metropolitan is a social institution, a place "for the women to show themselves off." What is sung, or how it is sung, or played, is relatively a trifling matter. A pianophone and cinematograph on the stage might be just as well utilized, could that be made the vogue; or two or three "stars" and an orgue de barbarie brought there three nights and a matinee in the week!

Then follows the chapter on critics, a piece of writing that strikes sparks:

For some thirty years, season by season, having had every opportunity necessary in New York, with yearly visits abroad, and now permanently abroad, with time divided each year between musical centres from the South to the Baltic—in fact, with rather exceptional facilities—the writer has watched these conditions of music in New York, to contrast them. Regret only increases—and surprise. Populus vult decipi; it is true. But there is, also, too much aid thereto by the indulgent and mechanical attitude of New York newspaper comments on the season's courses. In part, there is excuse, for the province of the average critic in New York has been forced toward mechanical and repetitious musical reporting—scratching down at midnight pretty much the same things, as to the same works, under practically the same circumstances of performances, year by year! It has become too much the effort for obscure, rhetorical phrase making; for writing "all around" a topic, with no edge, no point; for not criticising; for not saying how things are, or how they are done, or how they should be done! This insincerity is mischievous. And there are odd assumptions in it. One well known musical reporter—on a great daily frequently alludes—judicially, calmly—to performances in European theatres of opera, and to concert halls in Europe, when he has never set his foot in one or the other, save during a passing trip many years ago as far as London, out of its musical season. Another cannot keep his enmities personal out of his text. Another makes his friends into his compass—in all. Others are in relationships with musical organizations or artists that are a pecuniary aid—annotators of programs, lecturers, and so on. Others are even less in a position to speak of voices, diction, repertory or what not (even if their intentions are excellent), by lack of education abroad or at home. And so the self complacency of the New Yorker as to his musical half year is intensified; because the musical policeman does not challenge nor arrest.

The summing up is terse and pessimistic: "With these as merely a few aspects unfavorable to the pretensions of New York as 'a musical city,' or to care really seriously and intelligently as to music, or to want anything better than its present most defective and slovenly status of music, there may be offered various apologetics. Those are admissible, in their degree. But they do not alter the facts. Nor will the facts be altered for a long time to come. Art and religion are matters of heart, not talk. They mean of performance, not argument. When New York is a musical city it will show it by the gospel of good works in music. From that gospel few metropolitan cities of the world are today so far; and so content to stay so far!"

The editors of the Independent were fair enough to "present the other side of the question," as they termed it, and to that end they submitted the Prime-Stevenson article to Henry T. Finck, of the Evening Post (significant choice!) and asked him to tell how musical the city of New York really is. In his reply Mr. Finck denied that things orchestral, choral and operatic are as bad as Mr. Prime-Stevenson painted, but on the subject of New York's music critics Mr. Finck had not a word to say in defense!

Algernon Ashton's Monument.

(From London Punch.)

Algernon Ashton, the well known man of letters, has done a great deal for the glory of departed great men by drawing attention to the neglected state of their tombstones, and Mr. Punch, for one, assures him with all sincerity that these good deeds of his will not be readily forgotten. But apparently Mr. Ashton has no faith in the gratitude of the public. He fears that, when his time comes, he, too, may lie beneath a weather stained and uninformative slab of marble. So with a view to keeping the fresh the recollection of his achievements he has brought together into a book, under the title "Truth, Wit and Wisdom," his letters to the newspapers. There are 525 of them, and the majority deal with monumental masonry. The result is, in the author's modest words, "a mine of information," and in it there is one nugget at least which the reader cannot fail to excavate. At the foot of every single one of the 525 epistles the writer's name and address appear in full. He has, in fact, erected a monument more brazen than brass, and if that doesn't keep his memory green nothing will. Messrs. Chapman & Hall have done their best to assist by publishing the book.

"Magic Flute" Casts Selected.

The Allied Arts Association has chosen the two casts for the production of "The Magic Flute," thirty-six soloists forming the company, most of whom are professionals. It is proposed to produce the opera in Association Hall, Brooklyn, after the fashion of the Ben Greet Players, with but one stage setting. After that, it is to be produced in a regular theatre, also in nearby cities. Carl Figue will be the musical director, Aug. C. Metz assistant, and Ed. A. Morris stage manager. Alma Webster will alternate with Beatrice Bowman as Queen of the Night. It is expected that those forming the two casts will each sing in the chorus when the other appears, thus insuring a chorus of soloists. Eugene V. Brewster, president of the Allied Arts Association, is the moving spirit in this scheme.

Ginsburg's Pupil Going to Milan.

Herman Arenson, a pupil of Jacob Ginsburg, leaves tomorrow for Milan, Italy. This young man was "discovered" by Ginsburg, who thought he detected a voice; six months' study proved him right, for Arenson has a voice and personality suited to heroic tenor roles. He sang "Celeste Aida," "Donna e Mobile" and the "Pagliacci" air for a company of critics, who pronounce his voice beautiful in its intensity, with promise of great things in future. He sings a high D with dramatic effect, a thrilling chest tone, and has great musical temperament. The career of this promising tenor, who is an American citizen, will be watched.

American Institute of Applied Music "At Home."

Dean Kate S. Chittenden and the faculty of the American Institute of Applied Music were "at home" Wednesday afternoon, July 25, from 4 to 5 o'clock. The special summer course of six weeks has been well attended, and the frequent musicales very successful. Ethel Peckham, pianist; Madame Pilat-Greene, violinist, and McCall Latham, baritone, took part in the last musicale, a varied program of standard music making up the informal program. The twenty-first year begins Monday, September 24.

Madame Pappenheim in the Catskills.

Eugenie Pappenheim, the celebrated prima donna, is resting at Sunset Park Inn, in the Catskills. She has earned a good rest, for she has had a very successful and arduous season. Her pupils have come into yet greater public prominence, Frieda Stender and Corinne Wiest-Anthony (the latter of Philadelphia) being perhaps the best known.

The famous Frankfurt Museum concerts have finally bowed to the ubiquitous "guest" system of conductors, and will be led next season by Mottl, Nikisch, Mahler, Strauss, Steinbach, Toscanini, Mengelberg, and Schneevogt.

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NOTE: EMMA SHOWERS appeared as Soloist at Gerardy and Marteau Concerts this season just ending and scored sufficient success to be re-engaged in several places for a recital next season.



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LEOPOLD WINKLER TO TOUR AMERICA.

Leopold Winkler, the distinguished pianist, who was a pupil of the late Anton Rubinstein, is to tour this coming season under the management of Haensel & Jones, of New York, who have already made many important bookings for him.

Mr. Winkler was born in Gliwicz, Silesia, and at the age of ten went to the Vienna Conservatory, where he proved to be an accomplished pupil, winning three gold medals. For eight years he studied in Vienna, subsequently taking up his work with Anton Rubinstein. Fifteen years ago, after having played with success in the larger European cities, Mr. Winkler came to America, making his debut at the concerts of Anton Seidl and Van der Stucken.

It was three years ago that Mr. Winkler made his first tour of the United States. Prior to that time he had been heard in the larger Eastern cities, in recital and with the important symphony orchestras.

Mr. Winkler is essentially an interpreter of Liszt. Brooklyn concertgoers will remember his notable performance of one of this composer's Hungarian fantasies, at the Seidl concert in that city several years ago. It was generally asserted that his interpretation rivaled that of Paderewski or De Pachmann.

There is in Mr. Winkler's playing a personal element which distinguishes his work from that of the average pianist. The human quality of his expression, set off by an entirely adequate technique, provides him with a command of the piano that qualifies him to give interpretations which are invariably satisfying.

Mr. Winkler will use the Wissner piano exclusively upon his tour.

A FEW PRESS COMMENTS ON MR. WINKLER'S PLAYING.

Here is one of the most virile and reverent of musicians, with none of the affectations or mannerisms of lesser geniuses—but pos-

sessing the dignity and easy confidence born of close musical intimacy, with the rarest and finest of the masters. There is in Mr. Winkler's playing—for instance, in the Beethoven F minor sonata, with which the recital opened—a sense not only of perfection of touch, but of absolute completeness of reading. The most representative of Mr. Winkler's numbers was the masterly "Rhapsodie Hongroise," No. 9, by Liszt, one of the most brilliant performances of a program in which wonderful technique was markedly evidenced. —Boston Globe.

The beauty of his tone has not been matched here since Paderewski and De Pachmann left us. He has a fine technique and besides, gets into his playing some of that personal quality which makes the difference between an attractive pianist and a dull one.



LEOPOLD WINKLER.

The audience simply would not let him alone after he had finished the fantasia. He would have had to keep on bowing all night, and when he found that out he came back and played a little love song of Josef's as daintily as the composer could have done it.—Brooklyn Eagle.

If sympathetic exposition or elucidation be the end and aim of piano playing, and, indeed, of instrumental interpretation in general, one can have little difficulty in placing Leopold Winkler very near the head of the list of our local virtuosi.—New York Times.

Smooth as velvet and dainty and clean cut as pearls was his bravura, and, of course, when it came to the technical demands

Winkler loomed up as a veritable giant. Magnetic to a high degree, he aroused the people to a high pitch of enthusiasm. The concerto was played with big technique and the finish of a master. Recalled after the concerto numberless times, Mr. Winkler returned to the stage and played the sixth rhapsody of Liszt, and in this he dazzled his admirers with his octave playing.—New York World.

Der Pianist Leopold Winkler erwies sich in der Fantasie über ungarische Volksmelodien als Liszt-Spieler par excellence, dem als berufenen Interpreten des grossen Ungarn nur Wenige zur Seite gestellt werden können. Auch in den kleineren Stücken wie "Air" von Pergolesi-Joseffy, "Spinnlied" von Mendelssohn und A-Dur-Polonaise von Chopin brillierte er durch sauberes, seelenvolles Spiel. —New York Staats-Zeitung.

Leopold Winkler scored one of the biggest personal successes of the evening. His piano solo, Liszt's "Hungarian Fantasia," was received with salvos of applause, and though he came out and bowed several times his audience was not satisfied until he had given an encore.—Brooklyn Times.

Julian Walker at Ocean Grove.

Julian Walker, the distinguished American basso, is engaged to sing at Ocean Grove today, August 1, with Mme. Nordica. This sterling artist is also booked for the Guido Chorus in Buffalo, 18th of December, and in Detroit, Mich., 14th of December.

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CHAUTAUQUA

CHAUTAUQUA, N. Y., July 27, 1906.

One may lead a very "strenuous" life here, if so inclined, either as a student, "a looker on in Vienna," a listener to lectures and concerto, or in the mad pursuit of pleasure, until even the latter becomes an exertion. A general survey of the field of interests shows the value of special courses and classes. The music course is varied and valuable. In the summer schools there is given an interesting series of music lectures by the heads of the various departments. On Mondays, by Hermann Klein, of New York; Tuesdays, by James Bird; Wednesdays, by William H. Sherwood, of Chicago; Thursdays, by Julia E. Crane, Potsdam, N. Y., and Fridays, by Mari F. Hofer.

Mr. Bird gives two courses in harmony and Alfred Hallam one course in sight reading. Under the direction of Mr. Hallam the Chautauqua choir rehearses twice a day; appears in both Sunday services and three secular concerts in each week. The Junior Choir rehearses daily and holds three or more concerts during the season.

The Male Singing Club rehearses daily. It sings alone, but sometimes co-operates with others. Seven piano and violin recitals are given during the season, each Tuesday afternoon, by Sherwood and Marcossion, and eight vocalists' recitals by the season's soloists.

A recital was given recently by Hermann Klein, assisted by two of his pupils, John Weld, baritone, of New Haven, Conn., and Florence Fiske, at Higgins' Hall. Cecil James has given one since then, and on Thursday Genevieve Wheat, the Pittsburg contralto, gave a group of songs in a most artistic way. Miss Wheat is a young woman of most engaging presence. One is impressed by her sincerity of purpose and by her absolute self control. Her complete repose of manner contributes to the enjoyment of an audience. The songs sung were "Lunge dal Caro bene" (Seechi), "Allein bist Mutter" (Sinding), "An Ancient King" (Henschel), "Mine" (Max Bendix), "This is No my Glaid" (Old Scotch), "Lorelei" (Liszt), "Forever and a Day," "A Norwegian Love Song" (Clough-Leiter), "Il Neige" (Bemberg), "Necklace of Love" (Nevin), "The Pretty Creature" (Wilson). Mr. Shattuck at the piano.

On Sunday morning Rev. Newell Dwight Hillis preached a powerful sermon to an immense audience. There is probably no more inspiring sight to be found in the world than a Chautauqua audience, especially when it numbers from seven to nine thousand members, including the great chorus choir. The mighty volume of sound, like an ocean of harmony resounds majestically through the auditorium.

Last Sunday night there were no vacant seats, and many had to bring camp chairs to the service. "Stabat Mater" was given and the Chautauqua chorus did remarkably well, although the proportion of women's voices is as usual, 16 to 1. However, the basses and tenors made up in earnestness and prompt attack what they lacked in number. The opening chorus and quartet, "Stabat Mater Dolorosa" was very effective. Cecil James' beautiful tenor voice was heard to advantage in "Cujus Animam," but one could not help wishing that the orchestral accompaniment might have been more subdued. There are not enough stringed instruments, and the preponderance of brass is at times times very unpleasant. Frank Croxton's rendition of "Pro Peccatis" was virile and reverent. The chorus choir sang the obligato beautifully. The cavatina, "Fac ut Portem Christi Mortem," sung by Miss Wheat, was very re-ven-

entally interpreted. The quartet, in "Save and Bring Us to Thy Kingdom," was very good. The "Inflamatus," soprano solo, and chorus was an inspiring climax of Rosini's sublime composition.

Booker T. Washington delivered a very eloquent address on "The Importance of the Racial Problem" at the Amphitheatre Sunday afternoon. The immense audience endured the intense heat, and nearly forgot it while listening to a discourse so brimful of common sense and replete with wit.

On Monday afternoon at 2:30 Newell Dwight Hillis gave an address on "Oliver Cromwell," which was a graphic résumé of the events which characterized the reign of Charles I of England.

A creditable production of "Elijah" attracted a large audience, many coming from Mayville and Point Chautauqua, among whom were Mme. von Klenner and some of her pupils from her summer school of music at the latter place. Mr. Hallam's chorus choir of 500 voices scored a big success. It is astonishing to note the results achieved by this indefatigable director, through faithful practice and enthusiasm. The quartet in ensemble was excellent. The men, however, as soloists surpassed the women, although it was apparent that Cecil James was hoarse; nevertheless he did sing his solos with the finish of an artist. Frank Croxton was excellent as Elijah; some of the music was pitched too high for his basso profundo voice. Miss Wheat sang "O, Rest in the Lord" very smoothly. Mrs. Wilson was heard in the dramatic "Hear Ye, Israel," in which she showed much ability. She is a woman of commanding presence and her diction is excellent.

The lecture-recitals of N. J. Corey, of Detroit, Mich., are proving to be one of the most attractive features of this "music week." Mr. Corey is a delightful speaker, and it is evident from his choice diction that he possesses a thorough knowledge of musical history and literature and has an intense sympathy with the heroic and poetic aspects of art and music. He is also a brilliant pianist and gives interesting interpretations of various compositions. His lecture on Chopin on Tuesday morning at the Amphitheatre was listened to earnestly by music lovers, many of whom carried with them Chopin compositions to follow the score as Mr. Corey showed the differences between the dreamy nocturnes and preludes, the polonaise (the court dance), or the impetuous mazurka, the illustration of which shows the many sided genius of Chopin.

Mr. Corey gives the most delightful talks on operas and song composers and with the Victor talking machine, a marvelous bit of mechanism, introduces his enthusiastic audiences to such singers as Melba, Scotti, Sembrich, Gadski, Calvé, Caruso, Tamagno, Plançon—not a mere imitation, but the actual sound of their voices, perfectly reproduced, so that one recognizes at once some favorite song and singer. It is a great pleasure to have the opportunity to hear Caruso singing "Salve Dinorah"; Campanari, "Dio Possente"; Mme. Sembrich, in the "Jewel Song" from "Faust"; Schumann-Heink in an aria from "Le Prophète"; Plançon, "The Calf of Gold"; Mme. Homer in the "Flower Song" from "Faust"; Lillian Blauvelt in "Romeo and Juliet"; Van Hoose, Journet and Gorgoza in a trio from "Faust." On Tuesday night Mr. Corey gave a talk on "The Mythology of Northern Europe." The particular subject for illustration was the "Nibelungen Ring," illustrated with about seventy-five stereopticon views, also with the talking machine. Elizabeth's song from "Tannhäuser" and Wolfram's aria, "The Evening Star," were well given. Mr. Corey played the music of the "Magic Fire" brilliantly. On Wednesday morning Mr. Corey read a scholarly paper on "Faust" and its composer, the Victor talking machine furnishing the illustrations. In addition to the voices

heard before we listened to Adelina Patti, Lillian Blauvelt, and in conclusion, "Ah, Fors è lui," from "Traviata," sung by Mme. Sembrich.

At Higgins Hall in the afternoon Mr. Corey gave an interesting account of the Italian school of opera, and exponents of its beauties were Caruso, Tamagno, Sembrich, Gadski and others in selections from "Otello," "Gioconda," "Cavalleria Rusticana," "La Tosca," "La Sonnambula," all of which were splendidly sung. Chancellor Vincent was present and seemed to enjoy the music quite as much as the more worldly minded.

The Sherwood-Marcossion recital was, as usual, an intellectual and musical treat. The program follows:

Concerto, G minor, Introduction and Adagio.....Bruch
Mr. Marcossion.
Andante Spianato and Polonaise, op. 22.....Chopin
Mr. Sherwood.
Accompanied on Second Piano by Miss Kober.
Romance in G.....Beethoven
Humoreske.....Tchaikowsky
Trepak, Cossack Dance.....Hofmann
Mr. Marcossion.
Andante and Variations, op. 46.....Schumann
Les Preludes, for two Pianos.....Liszt
Miss Kober and Mr. Sherwood.

This recital was one of the most enjoyable of the season. The pianists were at their best and played as though inspired. Mr. Marcossion also scored a success and was enthusiastically applauded.

After the recital a few musicians lingered to listen to the impromptu recital furnished by Mr. Sherwood and Mr. Vandenburg, of the Cincinnati Conservatory (a pupil of Saint-Saëns). They played together some tremendous works.

Wednesday afternoon a unique concert was given by the junior choir of boys and girls, whose ages range from six to twelve years of age, under the direction of Director Hallam, who had carefully taught the little folk. Solos were sung very well by Norman Seaver and Willie Kitchener, the latter the son of the popular teacher of the mandolin, banjo and guitar classes. Master Kitchener, acquitted himself well on Monday night by singing the lines written for the youth who acts as herald in the dramatic scene between Elijah and the priests of Baal. Pupils of Mrs. E. L. Tohey and Sol Marcossion played piano and violin solos admirably.

A concert of American and English composers, given by the season's soloists, attracted a large audience. Mrs. Wilson's "Mavourneen" was expressively sung, as was also Genevieve Wheat's "The Pretty Creature." Cecil James sang a ballad exquisitely, and Frank Croxton a rollicking hunting song. Mr. Sherwood's three piano numbers were captivating. Sol Marcossion was recalled again and again for his original arrangement of "Old Kentucky Home." The Chautauqua Band played Herbert's "American Fantasia" spiritedly. The immense audience rose as one man when "The Star Spangled Banner" was played and joined in the singing started by the Chautauqua Choir. Harry Vincent's original "Dance of the Cannibals" was a huge musical joke well given by the Chautauqua Band.

Thursday morning N. J. Corey gave the fourth and last of his music series. It is very gratifying to rote the interest taken in this series of illustrated talks. When Mr. Corey was asked to address some music students, he supposed he was to meet a few people in a small hall, but so great was the desire to hear him that he found himself confronted by an audience of 2,000 persons at the first lecture in the Amphitheatre, and much enthusiasm was shown. Every one is an enthusiast over the splendid educational work which is being done by this accomplished gentleman, a brilliant pianist who interprets the most difficult music with rare sympathy. Particularly does Mr. Corey evince his poetic insight and intuition in his appreciation of Chopin, a paper characterized by sane ideas concerning the greatly misunderstood Polish composer. The subject on Thursday morning was "Imaginative Expression in Music," a beautifully worded discourse illustrated by such stirring selections as the "Rheingold" music, the C sharp minor nocturne of Chopin, about which there are so many varying opinions, and the majestic "Siegfried" funeral march, all of which were artistically interpreted.

Hermann Klein, of New York, gives instructive talks to his vocal pupils in his Pier Studio, choosing each oratorio which is to be given here. "Elijah" was the subject last week, illustrated musically by Mr. Klein and his pupil, John Weld. His large class of young men and women gain thus a more comprehensive idea of the oratorio as a religious composition, its aim and purpose, and what should be the attitude of the singer's mind. Mr. Klein recently delivered an instructive address upon the life of the late Manuel Garcia, his notable career as a musician and instructor. The lecture was given in the Amphitheatre, and his scholarly exposition of his subject was greatly en-

joyed. At Sherwood Hall on Monday morning Mr. Klein's subject was "The Singer's Objective."

A contest in music will be the event Friday afternoon of this week. "The Messiah" will be sung in the evening.

The following musicians are registered in these cottages: Spencer Cottage, Palestine avenue, Marie Groves, University of Des Moines, Ia.; Mrs. Dilley, Pine Bluff, Ark.; Georgia Kober, Chicago, Ill.; Virginia Muir, Lacon, Ill.; Mrs. John Wood, Pittsburg, Pa. Marcy Cottage, Hermann Klein and Mrs. Klein, New York; Katherine Cochrane, Mary Atkinson; Mrs. Hymer, Reno, Nev., a noted teacher and Sherwood pupil; Minnie M. Davis, a pupil of H. Bauer, has been in Paris studying with the distinguished pianist, is spending the summer season at Chautauqua. A graduate of University School of Music (in piano), of Ann Arbor (1901), one of the faculty teachers of piano for five years, accompanist for four years of the Choral Union, a chorus of 300 voices, under direction of A. A. Stanley. Miss Davis is also pipe organist in St. Luke's Episcopal Church, Ypsilanti, Mich.

Julia E. Crane, of the Crane Normal Institute, of Potsdam, N. Y., is at "The Rochester." Miss Crane's success as a teacher of music is national, for the graduates from her school are legion, doing splendid work in the United States and Canada.

Many other teachers and students whose location is unknown to the writer are here. Endora Pardee, Jamestown, N. Y.; Clara and Ida Taylor and Minna Georgi, Buffalo, N. Y.; Alfred Hallam and Frederick Shattuck are at the Windsor; Genevieve Wheat is at the Lake Front Cottage; N. J. Corey is at the Athenaeum.

VIRGINIA KEENE.

MEXICO.

CITY OF MEXICO, July 22, 1906.

The principal musical event of the past week was the presentation of Mascagni's "Iris" by the Mario Lambardi Opera Company at Orrins Theatre, last Thursday night. It was a veritable ovation for Cav. Fulgencio Guerrieri, the leader, who had increased the number of his men to sixty-four for this occasion. The opening overture, "Hymn to the Sun," was so effective with the addition of light effects on the stage for the opening scene that it had to be repeated. Throughout the entire opera the orchestral music was superbly rendered and left little to be desired. The cast was as follows:

El Ciego	Olinto Lombardi
Iris	Velia Giorgi
Osaka	Attilio Sylvaneschi
Kyoto	Adolfo Pacini
Una Giesha	Mary Millon
Una Mercader	Evando Cannonieri

Monday, Tuesday and Wednesday nights will be given a grand benefit for Mario Lambardi, at which will be sung excerpts from "Germania," "Chopin" and "Iris."

A Spanish opera company gave "The Giesha" at the Arben Theatre last Saturday night to a crowded house. Of interest to the Americans present was the appearance of Mrs. J. L. Bothwell, in the part of Molly Seamore, which she sung and acted well, considering that she sang in Spanish, this being the first time that opera has even been given in Spanish. (The translation was made here by Mrs. A. Mitchell.) The hit of the performance was Señorita Goyzueta, as Mimosa San, the Giesha. She was accorded a veritable ovation, being called before the curtain several times and fanfares were played by the orchestra, which by the way was the poorest which we have ever heard at any opera performance in this city. The same bill was repeated Sunday afternoon and night, and next week some of the popular Spanish zarzuelas (light operas) will be given.

Clara Meyer and her mother left for Vera Cruz, whence they will sail in the Fuerst Bismarck for Hamburg, and from there proceed to Vienna. Miss Clara will enter the Vienna Conservatory for the purpose of cultivating her voice professionally.

According to the local papers, we shall have the Scognamiglio Comic Opera Company here in August. In September Signor Bari'li (who was here last year with an all Italian ballet) will also bring an opera company for a season at Orrins. The Scognamiglio Company is now playing in Porto Rico.

Mrs. E. R. Wells has been engaged by the Union Church as soprano for the coming year; also Miss Tunstall for solo contralto and Mrs. J. Moylan for soloist at the Christian Science Assembly Hall. T. G. WESTON.

Eduard Lankow sailed last Saturday (July 28) for Dresden, where, during September, he will make his debut with the Royal Opera of that city.

CINCINNATI.

CINCINNATI, July 28, 1906.

The summer school of the College of Music, which opened May 21, came to a close today. The attendance was large, many teachers, especially those from the smaller surrounding cities, having taken advantage of this opportunity to continue or to go over their studies with the corps of competent teachers at the college. Most of the teachers leave immediately to spend their well deserved vacations at the various places they have selected. The twenty-ninth academic year opens September 5. Much interest centres in the coming of Dr. Louis Victor Saar, the eminent pianist and composer, and Pietro Florida, the celebrated teacher of voice. Dr. Saar, who comes to the college to teach theory and act as director of the college chorus, is an excellent musician, and Cincinnati is proud to welcome such an artist. Dr. Saar was born in Rotterdam in 1868, and at a very tender age was entered in the Real Gymnasium at Strassburg, where he remained until 1884. He then entered the university, where he studied literature and history. In 1886 he entered the Royal Academy of Music at Munich, from which institution he graduated in 1889 with highest honors as pianist and composer. In 1891, during a stay in Berlin, he was awarded the "Mendelssohn" prize for composition, and the following year in Vienna the prize of the Wiener Tonkünstler Verein. During his stay in Vienna he became a warm friend of Brahms, and was constantly associated with this master. He came to America in 1893, having been engaged as accompanist of the Metropolitan Opera. After the expiration of his three year contract he settled in New York as teacher of piano and composition, where he has since labored with great success. A great deal of his time was devoted to composition, and in 1899 he won the prize in piano composition in Boston, and in 1903 was awarded the Kaiser Prize for a male chorus, which had its premiere at the Sangerfest in Baltimore. Mr. Saar has been very active in the field of developing the budding talent of young Americans in the art of composition. For the three past years he has presented his advanced pupils in recitals of their own compositions, his work and that of his pupils receiving the highest praise from the public and musical press. He is a prolific composer, and his work numbers no less than fifty operas, including chamber music, choral works, songs and piano compositions. Among his more important works may be mentioned "Ganymede," a work for solo contralto and orchestra, which has been sung with much success by Madame Schumann-Heink; his quartet for piano and strings, op. 39, which was first performed by the Mannes Quartet, with the composer at the piano, met with instantaneous success, it being characterized by strong individuality, brilliancy and scholarly writing. The sonata for violin and piano, op. 44, and one for 'cello and piano are among his later works. He has further written "An den Tod," for six part chorus and orchestra; "Schlacht-Gebet," for male chorus and orchestra, and numerous à capella male choruses and songs. His piano pieces, op. 23, show a decided predilection for Brahms and Schumann, and some of his songs can be favorably compared with those of his illustrious friend, Brahms. Mr. Saar brings to his task as teacher a broad general education, a rare love for his art, broad and artistic experience, and that great genuine interest and love for every painstaking, earnest student who may come under his fostering care, which is the highest attribute of a great teacher.

Pietro Florida, who comes to the college to teach voice culture, is, besides being an excellent voice builder, a pianist and composer of note.

He was born at Modica, Sicily, and began the study of music under Benamino Cesi at the Conservatory of San Piedro à Majella, in Naples. While still a young student he showed great musical ability and published a number of piano pieces which were very successful. At the age of twenty-two he published an opera, "Charlotte Cleprier," which was produced with great success in Naples, but nevertheless destroyed by the composer. In 1889 he gained the first prize of the Societa del Quartet in Milan for a symphony which carried his fame throughout all Italy.

During his career in Naples he was one of the most successful voice teachers ever established there and constantly labored in the field of composition and conducted opera everywhere. In 1892 Frau Cosima Wagner, whose guest he had been during the Bayreuth opera season of that year, offered him a professorship in her newly established Opera School, but Signor Florida's contract with the great publishing house of Ricordi in Milan did not permit him to accept this position. This contract called for the completion of his opera, "Maruzza," which was produced in Venice (1894), then at Turin and Messina, and finally at Milan, where it received unanimous praise. Ricordi then renewed his contract with the composer, and the next opera was "La Colona Libera," based on Bret Harte's story of "M'Liss." It was produced in May, 1899, at the Constanze Theatre in Rome in the presence of the Italian court, in whose favor Signor Florida stands very high.

Signor Florida was called in succession to the directorship of the Conservatory of Bergamo and that of Venice, where he remained until 1904, when, having breathed some-

thing of the atmosphere of the United States through his study of the best American literature, and feeling that the time was ripe for his entrance into a larger field, he moved to America. After a short visit at Washington, where he was entertained at the Italian Embassy, he settled in New York as teacher.

During his musical career in Europe he was associated with Hans von Bülow, and was for three years a member of the Central Commission, named by the Italian Government for the examination and upholding of high standards at the various Royal Conservatories.

As a musician his works rank very high, his symphony, which received the first prize in a national contest in Milan in 1889, having been chosen as the representative of modern Italian symphony writing, at the International Symphony Cycle, held at Zürich, in Switzerland, under the direction of Dr. Hegar.

The engagement of these teachers is a distinct credit to the College of Music and speaks better than all else that its aims are always lofty and that there is no let up in its work of progress. The orchestra class, under the direction of José Marien, the head of the violin department, again promises good work and a fine training for any one who will care to avail himself of the opportunity. The chorus, too, will take interest in its new director, Dr. Saar, while the opera class will be in charge of Signor Mattioli, the eminent authority on voice training, and Louise Dotti, famous prima donna of the Mapleson forces. The piano department looms up strongly and has for its principal Signor Albino Gorno, the renowned pianist, composer and teacher. Mr. Gorno will be surrounded by several pianists of great ability, principal among which is his brother, Signor Romeo Gorno, who returns to the college after having taught privately for two years. Signor Gorno could not resist the flattering offer made him by the college and he returns to his old love, where he will find a hearty welcome. The piano department also includes Dr. Saar, Frederick J. Hoffmann, Ernest Willbur Hale and a corps of experienced technic teachers. The organ department will be in charge of Mrs. Arkell-Rixford and Adolf Staderman, organist of the Cincinnati May Festival. In addition to George Rogovay, distinguished Russian 'cellist, other orchestral instruments will be taught by the principal players of the Cincinnati Symphony Orchestra. Dr. Saar will have charge of the department of harmony, counterpoint and composition with competent assisting teachers. Public school music will be taught under the personal direction of A. J. Gantvoort, and elocution by Jennie Mannheim, well known reader and teacher.

Kopp's Military Band, under the direction of William J. Kopp, cornet soloist and first trumpet of the Cincinnati Orchestra, closed a most successful two weeks' engagement at the Zoo last Saturday evening. The band numbers forty members and is largely composed of fresh young material, which Mr. Kopp has drilled into a body of musically players. The blending of tone color was excellent, and the band plays with a spirit and dash which is refreshing. Mr. Kopp, who is a fine leader, is to be congratulated on the work he has done and deserves much encouragement in his aim to raise the standard of band music. The band was assisted by Flora Schwartz, a young soprano of this city. Miss Schwartz displayed dramatic intensity and a full and rich voice in the rendition of the various solo numbers. Mr. Kopp's solo work was not less good than his readings of the many different works performed, and a tone like he possesses is seldom heard. The band has filled several weeks' engagement outside the city and leaves shortly for another tour. J. ALFRED SCHRELL.

She With the Violin.

A strain of music 'mid the trees,
Set forth by dimpled hands,
More sweet than all the melody
Of unseen fairy bands
Comes out to me to charm my ear;
I hearken, then begin
To know the old familiar tunes
Played on her violin.

I hold my breath to listen;
'Tis faint, but oh, how sweet!
I'd go the world around to hear
And worship at her feet.
I wish that all the winds would cease
And warblers hush their din,
That I might feast my soul the while
She plays her violin.

Enchanted by the tuneful spell,
I follow in its train;
I catch one glimpse of her fair face,
I hear one glad refrain,
And as she draws her bow across
The strings beneath her chin,
I long to kiss the lips of her
Who plays the violin.

—Chicago Inter-Ocean.

OCEAN GROVE.

OCEAN GROVE, N. J., July 28, 1906.

This, the twin city of Asbury Park, has been called "the most unique resort in the world." Being identified with Methodism since its first camp meeting in 1870, a certain austere environment pervades which many find its essential charm. Ocean Grove has been the scene of many notable events. In the spacious Auditorium, seating 10,000, audiences assemble from all parts of the United States for the meetings, sessions and services, and to listen to the famous divines in sermons calculated to inspire, enthuse and redeem. That the musical programs of Ocean Grove are a feature of its attractiveness is unquestioned. Tali Esen Morgan, who gives elaborate presentations of oratorios, with vast choruses and famous soloists, directs a permanent summer orchestra of forty members, mostly young women, with consummate skill and management, is largely responsible for it. With a musical director of Mr. Morgan's energy and resourcefulness music life here is possible.

"The Messiah," "Elijah," "St. Paul" are the three oratorios for this season.

Julian Walker, who will appear with Nordica on August 1, is spending the summer here.

Gwilym Miles, who will be the baritone soloist in "St. Paul," August 16, has a cottage on Abbott street.

Walter R. Anderson, manager of the Anderson Musical Bureau, of New York city, is staying at "The Sheldon."

May Walters, contralto soloist of the First Baptist Church, Philadelphia, is spending the summer at Ocean Grove, accompanied by her mother, Mrs. K. B. Walters.

William Harper, basso, is at "The Sheldon."

G. Aldo Randegger will be solo pianist at the Nordica concert, August 1.

Nina T. Moore, of Berlin, is expected at Ocean Grove soon. Miss Moore will be accompanist for Gwilym Miles next season.

For the three oratorios announced the New York Festival Chorus, which Mr. Morgan directs during the winter season, will augment the Ocean Grove Chorus, making a monster chorus of 800 voices. Special trains will be run on these dates, the round trip fare being \$1.

Little Gertrude Finstan, of the Ocean Grove Orchestra, played the violin solo, "Ballade et Polonaise," by Vieuxtemps, remarkably well at the miscellaneous concert following the singing of "The Redeemer" this evening.

Dr. Charles Freemantle, Mr. Morgan's assistant, was suddenly called upon to fill the place of Willis Marlowe-Jones, tenor, in the cantata this evening. Mr. Jones having failed to appear on account of illness.

On Saturday evening last, in the Auditorium, Julian Edward's sacred cantata, "The Redeemer," was performed under the direction of Tali Esen Morgan, by his choir of 500 voices and volunteer orchestra (mostly ladies) and achieved an immense success. The applause, which was hearty from the first and became more prolonged after each number, resulted in an ovation for the composer, who was called to the platform amid waving handkerchiefs and overwhelming cheers, to bow his thanks for the enthusiastic reception accorded to him and his work.

"The Redeemer" was also sung on June 10 at the Calvary Methodist Church, on Seventh avenue and 129th street, New York city; and at Chautauqua, N. Y., this work was performed on July 29 by a chorus of 500 voices and a large orchestra, and besides has been selected by several churches for production this fall, thus bidding fair to be one of the features of the coming musical season.

The quartet of soloists for "The Messiah" on August 4 will be Laura Coombs, soprano; Mrs. W. S. Bracken, of Chicago, contralto; Evan Williams, tenor, and Frederic Martin, basso.

EVELYN KAESMANN.

Music and Medicine.

"Music and Medicine" is the title of a book by Dr. George Wilkinson (University of Pennsylvania), about to be published by Swartz & McKeivy, of Omaha, Neb. Advance proofs have been sent to THE MUSICAL COURIER, and to judge by the exceedingly interesting pages contained in them, the volume should be an important contribution to musical literature when it appears. The ground to be covered is very wide, as outlined in the preface, but the indices show that the subjects will be considered in all their essential details. What will impress the general

reader particularly is the fact that the work is written in popular style, with an utter absence of abstruse technicalities. The fields of musical history, aesthetics, acoustics, &c., are all treated in a commonsense manner that offers nothing of mystery to the layman, and the medical section of the work, relating chiefly to the hygiene and care of the voice and throat, should alone be worth "the price of purchase" to singers.

MUSIC AT ASBURY PARK.

ASBURY PARK, N. J., July 28, 1906.

As a musical centre Asbury Park is rapidly becoming a favorite summer resort; the transient visiting lists and the permanent summer homes of the professional musicians from the North, South and far West are each year steadily increasing. Pryor and his band have first place as a factor in creating and establishing a musical atmosphere, and a taste and an appreciation for the good in music which is characteristic of an Asbury Park audience. This is Mr. Pryor's third year as an attraction and educator for the Park, and the programs at the afternoon and evening concerts are models of the artistic, classic and popular music, the last embracing many of the bandmaster's own clever compositions. Two things are characteristic of the Pryor band, unity and finesse. Unity of the sections individually, their fine balance and symmetry in combination. The tonal coloring obtained and contrasted, the perfection, finish, daintiness and delicacy which is so often beyond the accomplishment of a brass band, being noticeable in interpretations, are defied by the word, finesse. At the afternoon and evening concerts may be found not only a popular audience, but the Arcade is becoming a sort of musical exchange, where one is sure to find the visiting musician, singer, or virtuoso, and where one "feels" the presence of a fine esprit de corps. The programs are invariably doubled in number by the encores, and the nine numbers become eighteen and twenty. Pryor and his band reign supreme in the affections of the Queen City.

Among the visiting teachers and artists may be mentioned J. Henry Kowalski, of Philadelphia. Mr. Kowalski is an authority on voice building and an excellent teacher of the art of interpretation. His pupils will soon be heard in a song recital to be given at the Marlborough Hotel.

John Young, whose fine tenor voice is heard every Sunday at the Taylor Memorial Church, Elberon, is at the Ellersly.

A successful teacher of piano is Fannie Eugenia Richards, who has classes at Asbury Park during the summer and winter season also. Miss Richards, who has studied under the best masters, is a very busy teacher at all times. Among those who are studying with her may be mentioned Margaret Gordon, Ruth Marshall, Pansy Clayton, Alice Michelsohn, Edna Hankins, Althea Ayres, Myron Pawley, Francis Pawley, Ursula Leadley, Minnie Rugarber, Marguerite Downing, Bertha Millar, Marion Clarke, Frances Ward, Laura Ferguson, Miss Prentice, Miss Hagerman, Miss Kelso, Miss Reed, Miss Clayton, Miss Barclay, Miss Ferguson, Miss Brown and Mrs. Daniel Conover.

Leonardo Vegara, of New York city, has opened a studio on Lake avenue, where he may be found on Fridays and Saturdays. Signor Vegara has a large following of pupils and announces several concerts for August.

S. C. Bennett, of New York city, is located here for the summer. Mr. Bennett is the well known teacher of voice and will be remembered as giving a most interesting lecture on "Voice Production" before the New York State National Association of Music Teachers, held at Geneva last June. This lecture was divided into sections, namely: "The Source of Ideal Voice Purity"; "Involuntary Muscular Action"; "Concentration and How Best to Obtain It"; "Breathing and the Emotions"; "Facial Expression and Its Relation to Tone Color." The illustrations were given by Mrs. Walter Hubbard, of Asbury Park, a soprano singer, who received great praise from the press for her work. Mr. Bennett, with the assistance of Mrs. Hubbard, will repeat this lecture before many clubs this coming season.

Asbury Park has many excellent teachers and proficient amateurs. Arthur Parker, a violinist of much ability and promise, with a large class of pupils; Mary Lawrence, teacher of piano; Nellie Treat, also a pianist and teacher; Clara Cornell, Edith van Gillueve, violinist and teacher, Mrs. B. S. Keator, organist and patron of music; Grace Wickery, a very good pianist and teacher, and Mrs. R. E. Peterson.

Mrs. Ogden Crane, who conducts a school of opera in New York city during the winter, is one of the Asbury Park teachers of note, and has much patronage. Mrs. Crane has charge of the Sunday evening concerts at the Marlborough, where one has opportunity of hearing her various pupils and many guests of talent and ability, who add interest to the program. Among those who are taking the summer course with Mrs. Crane are Maude Shafto,

Pearl Shafto, Nora Bagle, Mame Armock, Nanette Willoby, Helen Dickson, Miss M. Scott, Nanette Schoolmaker, Miss M. Lynch, Sadie Ward, Lillian Vetter, Vic Vetter, Loretta Donough and Lady Doebler. Mrs. Crane has in preparation the operetta, "Queen of May" (Root), and the opera, "A Virginian Romance" (Clements), to be given soon by her pupils.

Mr. and Mrs. Frank H. Shepard are conducting a summer school of music. Mr. Shepard is the author of many fine theoretical works on music.

Jenny Owen Grau-Maier, formerly teacher in the voice department of the Cincinnati College of Music, is located at Asbury Park for the summer.

EVELYN KAESMANN.

KANSAS CITY.

KANSAS CITY, July 25, 1906.

Theodore Lindberg, who has been with the Bethany Conservatory, in Lindsborg, Kan., for a number of years, has moved with his family to Wichita, Kan.

Samuel Thorstenberg, of the Bethany Conservatory, of Lindsborg, Kan., was the conductor of the chorus at the Ottawa Chautauqua.

Oscar Lofgren, pianist, and Harry Keller, violinist, of Lindsborg, Kan., are making a concert tour through the northern part of that State during July and August.

The sacred cantata, "King David," was sung the night of July 10 in the Forest Avenue Christian Church, by the chorus of the church, under the direction of Crosby Hopps. The title role was sung by Claude Minter, the leading soprano role by Alice Marksbury. The other soloists were Mrs. Hopps, Dean Springer and Leroy Hall.

George B. Penny, organist of the Grace Episcopal Church, has had his boy choir out in Fairmount Park on a camping out expedition of a week.

The Swedish National Choir, composed of fifty-five voices, sang at the Willis Woods Theatre the evening of July 6, and the house was filled. Musical people join in declaring the evening a treat, and the Swedes of this entire section of the country gathered to do honor to their countrymen. There was even a good sized delegation from St. Louis, as they did not visit that city. After the concert a reception was tendered the singers by the Swedes of Kansas City, at the Coates House.

The following was their program:

Muntra Musikanter, Jolly Musicians.....	Riccius
Sanger i Folkton (Folksongs).....	
Og jeg vil ta mig en hjertans kjer.....	A. Soderman
Nog mins jag hur det var.....	A. Soderman
Varsang, Spring Song.....	Prins Gustaf
Styrbjorn Starke, Warrior's Song.....	Noren
Solo by John Husberg.	
Swedish Melodies—	
Alla Ingen Flicka.....	
Unga Dora.....	
Per Svinaherde.....	
Solos by John Johnson.	
Pa Fjellet i Sol, On the Sunny Mount.....	Peterson-Berger
Varendslat, Character Song.....	Widern
En Sommarafton, A Summer Evening.....	Lindblad
Engelbrekts Marsch, Soldier's March, Old Swedish Melody.....	
Solo, Ballad from Gustaf Vasas Saga.....	Hallen
John Husberg.	
Hymn.....	Wennerberg
Tonerna, The Melodies.....	Lagerkrantz
Israels Herde, The Shepherd of Israel.....	Bortniansky
Den Store Hvide Flok, The Whiteclad Throng.....	Grieg
Solo by John Husberg.	

Important Musical News.

About some important musical productions next week, the musical column of the New York Tribune says: "Dziria, a Hungarian barefoot dancer, will make her first appearance in this country at Hammerstein's this week. Her name is strange and weird enough, but her dances are reported to exceed it in this respect. Ernest Hagan and her thirty-three 'musical mokes' will present an entirely new vaudeville act. The four Fords, the well known clog dancers, will appear on the roof for the first time, and most of the headliners of the last few weeks are to be retained. These include Arthur Prince, the English ventriloquist; Macknow, the giant; Miss Maffin's monkeys; Lalla Selbine, the bathing beauty; Rice and Prevost; Collins and Hart, the Sharp Brothers and new vitagraph views."

Mrs. Ford Sails for Europe.

Mrs. S. C. Ford, of Cleveland, was in the city recently, en route for Europe, via the steamship Ryadam, of the N. A. S. M. Line. Her daughter, Mignon Estelle, accompanies her, and they will travel in Holland, Belgium, France and Germany, expecting also to see "The Nibelungen" performances at Munich, August 18. Mrs. Ford will then coach in the newest French masterworks in Paris, and will return about October 7.

London Times:

Mr. Francis Macmillen at his recital last night in the Queen's Hall, gave us an interesting program, which included Brahms' sonata in A major, Paganini's concerto in D, Ernst's "Hungarian Melodies," and Mozart's delicious andante and rondo in G major. All of these pieces Mr. Macmillen played with the greatest success; his tone has increased and become fuller and richer, and is brought out without any of the pulling and tugging that sometimes go with big tone; his bowing is splendidly free, and his readings are marked by keen intelligence and insight. Mozart's andante and rondo, so full of vitality and delicate beauty, were played in a way that made us wonder that his enchanting work is not more often played by violinists; the sonata of Brahms was altogether admirable as Mr. Macmillen played it.

Daily Graphic:

Among the many concerts given on Tuesday two call for special notice, that given in the evening at Queen's Hall by Mr. Francis Macmillen, and that given at the Aeolian Hall by Miss May Mukle and Mr. Francis Harford. Mr. Macmillen is a violinist, whose talent is something conspicuous even at a time when fine violinists are as common as blackberries. Not only has he a brilliant technic—that we expect nowadays as a matter of course—but he contrives to insinuate a suggestion of genuinely artistic feeling into everything that he undertakes. His playing of Paganini's concerto in D was showy enough to satisfy the most exigent lover of instrumental fireworks, and he gave Mozart's andante and rondo in G with perfect taste and expression.

The Standard:

Mr. Francis Macmillen gave a violin recital at Queen's Hall last night, prior to an extended tour through America and Canada. The young violinist has hitherto on several occasions given evidence of unusual musical and technical abilities, and last night's performance went further to establish his reputation. What impresses one chiefly about Mr. Macmillen's playing is the feeling of reserve power which animates all he undertakes to interpret, whether it be on the artistic or the technical side. Brahms' fine sonata, op. 100, was played with a thorough understanding of the power of thought that underlies its beautiful themes.

Daily Express:

Mr. Francis Macmillen, a young American violinist, gave a recital in Queen's Hall last evening, preliminary to an extended tour in his own country and Canada. The house was full and enthusiastic. Mr. Macmillen was recalled repeatedly, and the long continued applause following his brilliant performance of a difficult Paganini concerto was well deserved.

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necessary
London Daily Telegraph:

In the evening the platform was occupied by Mr. Francis Macmillen, the young American violinist, who since he first came to London three years ago has gained a large number of adherents. A pupil of Mr. Cesar Thomson, the artist in question has acquired a fine and spacious technic and a taking style. His executive skill and somewhat fiery temperament were displayed last evening with conspicuous success in Paganini's concerto in D, the numerous obstacles strewn in his path being surmounted in confident fashion. So finely did he play, that his hearers were unable to restrain their applause until the close of the work. Mozart's andante and rondo in G, and Ernst's "Hungarian Melodies" were other pieces to which Mr. Macmillen devoted himself with the utmost appreciation. But many probably among the audience enjoyed most the performance of Brahms' sonata in A major, op. 100. The reading and rendering of the work afforded genuine satisfaction. In dealing with the lovely "Allegro Andante," the violinist exhibited much feeling, and laid due stress upon the numerous charming features of the second movement.

Morning Post:

Mr. Francis Macmillen, the American violinist, took leave of his London friends at Queen's Hall last evening, when he gave a final recital prior to an extensive American and Canadian tour. As an executant he has great claims upon the approval of the public, for his command of the finger-board is extensive and his technic is well ordered and comprehensive. He attacked the concerto in D major of Paganini, which was the most important number on his program, with immense spirit. His courage takes him a long way on the road to success. On the approaches to that road, however, he will make the acquaintance of an important attribute to his future welfare in the shape of the soul of music. Indeed he may be said to have met it, for there was much evidence in his playing last evening, particularly of the Mozart rondo, of an earnest desire to reproduce the romance of the music he interpreted. On the technical side of his instrument he has little more to accomplish.

London Tribune:

Mr. Francis Macmillen, the well known young American violinist, gave a recital prior to his extensive American and Canadian tour. Mr. Macmillen plays with warmth of feeling, and has a very engaging, pure, and resonant tone, and he phrases with musicianly intelligence. He realized the romantic feeling pervading some sections of the Paganini concerto, and fired off its fireworks with unflinching certainty and sparkling effect. The tutti portions of the piano were invariably drowned by the applause.

LEIPSIK.

LEIPSIK, July 18, 1906.

The music publishing house of D. Rahter was established by the late Daniel Rahter, Sr., in Hamburg in 1879, but the twenty-fifth anniversary of the founding was celebrated two years ago in Leipzig, where the entire business is now located. At the time of that anniversary THE MUSICAL COURIER contained a brief report, accompanied by a portrait of the younger Daniel Rahter, who now controls the house. The elder Rahter spent many years of his life in St. Petersburg, where he began as a music engraver. There he grew to be manager of the noted house of A. Büttner, and upon the death of Mr. Büttner, late in the sixties, Rahter came into the ownership of the house. Later the Büttner business was dissolved by sale to other firms and Rahter established the new house of his own name in Hamburg.

It may not be generally known that, though Russia has sometimes participated in copyright agreements with other countries, all of those treaties have been dissolved; therefore Russian publishers have felt the liberty to pirate the compositions of all other countries. The French works of Gounod, Offenbach, Audran, Lecocq and Planquette were at one time mediums of large profit to the pirates. Rahter was one of the first to discern that so voluminous reprinting of foreign works, was, besides being morally wrong, damaging to the interests of all Russian composers, whose works could not be generally accepted for publication in competition with those compositions that paid no royalties. As the Büttner house acquired by Rahter contained hundreds or thousands of pirated plates, Rahter gave a notable proof of his convictions by melting all such of his own plates back into their original metal. The firm of Balalaieff and some others joined in the propaganda. The effect was largely beneficial, particularly as the propagandists followed their action by liberal production of new Russian compositions. But Russia is still unbound by copyright treaty with any other nation. Just now, the young Russian school of composition is so very active as to need protection for itself, and it is thought, in some circles, that the Russian publishers, far from upholding

open piracy, are desiring protection for themselves. A number of European conventions to be held in future will doubtless find them present, pleading for their rights.

The present complete catalogue of the Rahter house still shows the influence of the early efforts for Russian music, as it contains names of upward of half a hundred composers of that nation, some of whom wrote only a few works. But of those that are important in the present day concert making Tchaikowsky heads the list with his complete output published by Rahter. Other Russian names represented are such as those of Arensky, Borodin, Cui, Glazounow, Napravnik and Rimsky-Korsakow. An especially talented coterie of contemporary Scandinavian composers includes Jules Bechgaard (songs), August Enna (songs), Fini and Robert Henriques (piano), Lange-Müller (songs and chamber music), Otto Malling (chamber music and choral works), Franz Neruda (violin and cello), and Alfred Tofft (piano).

The Rahter house is further giving much attention to the large and small works of Hugo Kaun, E. Wolf-Ferrari, Franz d'Erlanger, W. Jeral, Joseph Rheinberger, Gabriel Marie, Busoni, Nawratil, Ippolitoff-Iwanoff, Hans Huber. In order that the promotion of meritorious compositions might be specific and practical Mr. Rahter began three years ago a series of concerts where only new works were produced by well known concert artists. The beginning was in Leipzig in June, 1903. Concerts were also given that year in Berlin (two) and Dresden. In 1904 concerts were given in Darmstadt, Düsseldorf, Frankfurt-am-Main, Cologne (two), Elberfeld, Hagen-in-Westphalia, Cassel, Leipzig, Berlin (two). The year 1905 brought concerts in Dresden, Stuttgart, Berlin, Hannover, Magdeburg, Hamburg, Erfurt, Weimar, Eisenach, Gotha, Munich and Nürnberg, and in 1906 another concert was given in Berlin. For the coming season the programs are planned to include Amsterdam, London, Paris, Vienna, Budapest, Breslau, Prague and Leipzig.

The list of original works already published in 1906 by D. Rahter represents the composers Pierre Ferraris, E. Wolf-Ferrari, Oscar Petras, Willy Wolf, W. Aletter, Leo Norden, Julius Weismann, Wilhelm Jeral, Ernst Cahnley,

Ernest Centola, Ossip Schnirlin, R. Tillmetz, Paul Zilcher, C. Adolfo Bossi, Gustav Erlemann, Charles Grelinger, Arthur Hinton, Franz Neruda, Ludwig Schytte, Arthur Seybold, W. von Moellendorff, Karl Zuschneid, Karl F. Appel, Richard Fricke, Wilhelm Speiser and Arthur Perleberg.

Lauterbach & Kuhn, Ross Strasse, Leipzig, have just issued seven sonatas for violin alone, the group comprising the op. 91 by Max Reger. The first is dedicated to Carl Wendling, the others respectively to Henri Marteau, Hugo Heermann, Carl Halir, Henri Petri, Waldemar Meyer and Ossip Schnirlin.

This office has received a sixteen page pamphlet containing the German critiques of the Berlin-American pianist, Myrtle Elvyn. The pamphlet includes the writing on her first and second Berlin concerts of 1904 and 1905, also many appearances in other cities of Germany and Holland. The total of forty-six reports constitutes a striking symposium, such as comes to recognize but few young artists of any country. Miss Elvyn is enlarging her concert activities each year while continuing the acquisition of her repertory under Leopold Godowsky. Her concert appearances are under the management of the Jules Sachs Direction.

Among the new manuscripts that Bruno Oscar Klein brought along on his present trip to Leipzig are two violin fantasy pieces, written for the exclusive use of his son Carl, who is beginning a successful career in Europe. The first of these pieces is based on the eighth "Gregorian tone," and is entitled "In der Gefilden der Seligen." The other is "In American Folk Tone." The former title is that of a well known painting, but Mr. Klein has had no other aim than to write music and maintain the churchlike character. This he does with the accompaniment as well as the solo part. The violin generally keeps an independent melody, though it occasionally takes the Gregorian theme in the usual full violin and once in harmonics. Thereby the composition is given an austere but beautiful expression.

The composition "In American Folk Tone" has been designed to occupy about the useful place of Dvorák's "Humoresque." The sustained theme is treated in much double stopping in sixths and is entitled to lay claim to the "folk" American through a certain occasional slow syncopation that is also related to the Scotch. The work is a soulful, tasteful inspiration, and while there are many of those serious musicians who still disclaim the existence of a really American music, the experienced ear will know that this composition could have been composed in no other country and under no other influence. Though German born, Mr. Klein has actually arrived upon the genuine American, and happily, with a medium of genuine music. He is giving both works orchestral accompaniment.

A most interesting array of old music was presented in the Nicolai Gymnasium July 14 and 16 by the student chorus and student orchestra under the Cantor Gustav Borchers. Mr. Borchers also assisted as tenor soloist to piano accompaniment, and to his own accompaniment of the lute. The music presented was as follows:

"Young Hildebrandt's Song" (1359) and "Reiters Brauch" (sixteenth century), for chorus in unison, à capella.

"Die Schöne" (1536) and "Der Jäger," by Matthäus Greitter (1540), for four part mixed chorus.

Two old German folksongs with lute, "Mir ist ein schöne, brauns Maidelein" and "Der Sommer," sung by Mr. Borchers.

Patriotic chorus pieces, "Gieb unserm Fürsten," in five

Anna Lankow

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parts (Gesius, 1555-1613), and "Frisch auf in Gottes Namen" (Brant, 1549).

Eight voice canzone for two orchestras, by Giovanni Gabrieli (1557-1612), played by double orchestra of students.

Compositions by Johann Hermann Schein (1586-1630), "Frau Nacitigall" and "Der kühle Maien," from the "Waldliederlein" (1621), for two sopranos, basso and piano.

The F major variations in suite form for orchestra, including paduana, gagliarda, couranta, tripla and allemanda, "O grüne Wälderlein" and "Viel schöner Blümelein," from the "Waldliederlein" (1621), for two tenors, basso and piano.

"Frisch auf, ihr Klosterbrüder mein" and "Holla, gut Gsell," for chorus, with orchestral accompaniment, from the "Studentenschaus" (1626).

Some of the above music is in melodic style, entirely plain and uncouth, the first two songs coming under the description. The tenor song, "Scheiden und Meiden," is particularly beautiful in a plaintive vein. The "Frisch auf in Gottes Namen" is written in so strict canon and carried out in such jerky and unceasing rhythm that Bruno Oscar Klein, who was present, laughingly remarked that this song must have been contemporaneous with "Beckmesser." The

Gabrieli canzone is crude music in about every detail, but the suite by Schein, written some years later, showed marked advancement as instrumental music, both through the better skill required of the instruments and the much richer harmonic writing.

The New York 'cellist and teacher, Mark Skalmer, formerly a pupil of Julius Klengel at Leipsic Conservatory, has been spending a few days in the city looking up former acquaintances.

The piano instructor, Carrie Delle Hosmer, of Orange, Mass., is among the Leipsic trained musicians who are here on vacation. She was for some years a pupil of the late Hans Weidenbach, of the conservatory, but since 1897 she has been dividing her time as teacher at Orange and Athol. At the close of the season her pupils gave a number of creditable recitals covering a wide range of the teaching literature for the piano. Before returning to America Miss Hosmer will spend some weeks in a cruise along the Norwegian Coast.

The New York organist, Moritz E. Schwarz, was among the recent summer visitors in Leipsic. His leave of absence was for six weeks, most of which time he spent in France.

He had been trained for the organ under the late S. Austin Pearce.

Mr. and Mrs. Alwyn M. Smith, of La Grange, Ga., former vocal, theory and organ students in Leipsic Conservatory, are in the city for the summer. They are accompanied by a number of their teachers of the music department of La Grange Female College, which was founded in 1833. The two pianists, Eleanor C. Davenport, of Fairburn, Ga., and Juelle E. Jones, of La Grange, will remain here to enter the conservatory in the autumn. The other musical members of the party are Sara DuPre, of Spartanburg, S. C.; Daisy M. Hemphill, of Nashville, Tenn.; Willie L. Rogers, of La Grange, and Catherine Wilkinson, of La Grange.

Clifford L. Smith, brother of the above, and superintendent of the city schools of La Grange, is also here, accompanied by his wife, and Stella Bradfield and May Barnard Mix, special teachers in the same schools.

EUGENE E. SIMPSON.

CHARLTON'S PLANS FOR THE SEASON.

With his season's plans fully matured, London G. Charlton returned last week from Europe, where he has spent two months negotiating with important artists who are to appear in this country under his direction. Mr. Charlton is jubilant over the results of his trip, and he predicts a season not only of unusual activity, but one that will bear evidence of the marked advances which this country is making in its support of the best that the world of music can offer.

"With two great prima donnas to head my list—Madame Gadski and Madame Sembrich—and with fourteen other artists, all of the very first rank, I think my season bids fair to be fairly active," said Mr. Charlton, when seen by a MUSICAL COURIER representative. "There never has been a year in my experience when so many attractions of exceptional merit were available for American tours, and concert goers the country over have reason to congratulate themselves on the prospect.

"Madame Gadski, whose concert tours the past two seasons have established records little short of phenomenal, will come early in October. My contract calls for only thirty appearances, most of which are now booked, and all of which must be concluded by Christmas, when the soprano returns to fill important European engagements. Madame Sembrich will appear as usual as star of the Conried forces, her concert tour not being scheduled until early in March. Interest in Sembrich's plans was to be expected, but I hardly looked for the immense pile of inquiries awaiting me on my arrival home. Her tour will be transcontinental, and will include thirty-five appearances.

"Three tours by the New York Symphony Orchestra, under Walter Damrosch, will be made. In sections where the famous organization has not yet been heard, in addition to those cities visited last year, Mr. Damrosch and his seventy-four musicians will fill engagements, the first tour being arranged for October, the second for January, and the third—a festival tour—in the spring.

"I was especially pleased while abroad to secure César Thomson, the distinguished Belgian violinist, for an American tour—his first visit to this country in a dozen years. Thomson's standing is too well known to require emphasis as to the importance of this capture, and it is safe to say that he will outrank any violinist to be heard here the coming season. And speaking of violinists, let me tell you that nothing short of a furor may be expected when Francis Macmillen, the young American, who has set all London agog, is heard here. I attended Macmillen's two recitals in London, and I seldom have witnessed such enthusiasm. The other violinist on my list is Marie Nichols, the talented Boston artist, who is now firmly established in public favor. Miss Nichols was heard last year both alone and in conjunction with Elsa Ruegger, the Belgian 'cellist, who likewise will be heard in America next winter.

"In Antoinette Szumowska, the Polish pianist, I feel I have an artist of whom there is every reason to be proud. Madame Szumowska will be heard with important orchestras and in recital, and she will also appear as a member of the Adamowski Trio.

"Of my other vocalists it is hard to make a choice of the most important, as all rank so high. David Bispham will devote the fall to recital, as will Ellison van Hoose, whose season will be more extended. William Harper, basso; Mary Hissem de Moss, soprano, and Alice Sovereign, contralto, are names to conjure with, as are also those of Kelley Cole, Katharine Fisk, Francis Rogers and Shotwell Piper, of the splendid cycle quartet."

Schenck Not for New Orleans.

Elliott Schenck, with Schuman-Heink and the San Carlo Opera Company, does not join the operatic forces of New Orleans, as was reported. He has been visiting at Deer Park, Md., and will be in New York for a time before going to his summer cottage at North East Harbor, Me.

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WILLIAM H. DONLEY, PROMINENT CONCERT ORGANIST AND ORGAN ARCHITECT.

Organ playing and organ building are seldom combined in the craftsmanship of one artist. The Middle West claims William H. Donley as its adopted son, and although a New Englander by birth, Mr. Donley accepts this adoption with the love that relates him directly with the best in art throughout the big West. To possess the musicianship that acclaims for itself a degree of artistry which has made the possessor known as a rightful competitor for honors with the finest concert organists now appearing before the public, would in itself seem sufficient achievement for one man, but to this is added the province of "organ architect," as Mr. Donley's work is termed. This means that he designs or makes out a set of specifications for the building of an organ, and supervises its making in every particular.

As organ architect, Mr. Donley is interesting both manufacturers and buyers all over the country, as he gives to both his experience of years, possessing as he does an absolute knowledge of an organ's construction. The need of church committees for consulting such a man when an instrument is to be purchased, is apparent; the need of manufacturers being in touch with a supervisor who is likewise before the public as a concert player, is of vital importance, and bound to wield a potent influence in the future of the "king of musical instruments."

Mr. Donley says: "With the advent of the tubular and electro-pneumatic action, a new era has dawned for the organ, and composers are taking note of the fact that what was hitherto considered impossible because of the limitations of the old style instruments, is now an accomplished fact. The new action has made practicable the use of the multitude of 4, 8 and 16 feet couplers. The organ is not essentially an imitation of the orchestra. This, while being true, is no reason why arrangements of orchestral compositions should not be played on the organ."

"In years past," continued Mr. Donley, "the complaint among players was that the action was too slow; that there was a lack of mechanical appliances for the change of combinations; the touch was too heavy; the wind unsteady; the speech of the pipes too slow, &c. These sins of omissions or commissions by the organ builders were enough to deter the average player from attempting orchestral transcriptions. Yet who fails to recall the wonderful rendition of the 'Tannhäuser' overture played on organs with all of the above limitations by a now deceased organist of fame?"

To the question: "What are the builders doing today?" Mr. Donley answered: "Builders of organs are advancing. They have heard the cry, and are responding. They are giving us quick action, light touch, a steady wind supply, pipes that are able to speak as rapidly as required, a voicing extremely close to the orchestral instruments, and a wealth of mechanical accessories for controlling tone combinations."

It is right here that Mr. Donley's knowledge comes in, for in order to secure these results, it is essential to all concerned that a scheme be properly drawn with the correct balance of diapason, string, flute and reed registers, and enough accessories to get what there is in these registers out of them, and to likewise quickly control them; to have large scales of heavy metal with right alloys of tin and lead voiced by the best standards; a pneumatic or electric action made by the most experienced workmen, and

to have all details carefully looked after by one who knows by long experience what they should be made to do, and the length of time they should wear.

Mr. Donley believes that the organs built today are many years in advance of the average player, who, because of a lack of ambition, is satisfied to plod in the old ruts. He says: "It is a frequent occurrence to find one who likes to use for solo effects a fifteenth and Bourdon 16 feet, declaring he cannot get along without a Quint, and that he

qualities of tone just as an artist mixes his colors on his palette. Pay no attention to what your stop is called so long as you obtain the 'color' or impression desired.

The two accompanying pictures show the console of the organ in the First Church of Christ, Scientist, Toledo, Ohio, and the organ of the Reid Memorial Church, Richmond, Ind. In preparing the specifications for these organs, Mr. Donley wished to provide the player with all the different varieties of tone which in his long experience had proved to be necessary to the artistic interpretation of modern compositions for the organ as well as the complicated tonal requirements of arrangements, from the orchestral scores of great masters. These are supplemented by

all the accessories known to the art of modern organ building. One chief point of excellence was to have all the arrangements of the console so disposed of that they would be in systematic and easy reach of the performer. The console of the Toledo organ is a representation of a thoroughly up to date production, the draw stop being entirely done away with, and the tilting tablet system employed exclusively. On the other hand, the console of the Reid Memorial organ is a more conservative type, being a combination of the two systems. Many organists, in looking over the specifications of these organs, will note that many registers, which they have doubtless been educated to think were orthodox, and absolutely essential to every "good" instrument, are omitted. The result is that there is a strikingly rich and deep foundation tone, so generally lacking in the old style organs of the same size.

In his concert work Mr. Donley never fails to attract huge audiences. The orchestral effects which he draws from his instrument are considered wonderful. He has played in Boston, Baltimore, Brooklyn, Columbus, Cleveland, Chicago, Louisville, Toledo, Kansas City and Indianapolis, besides being one of the selected players of the World's Fair and Pan-American Exposition, where he created a most favorable impression. His annual series of recitals in Indianapolis, where he is the organist of the First Presbyterian Church, and has given over 175 recitals, is always an event of unusual interest to music lovers. Mr. Donley is a Fellow of the College of Organists, Canada, and also a Fellow of the Society of Science, Literature and Art, London, England.

In making up a program Mr. Donley believes it unwise

to play a fugue or sonata on an inadequate sized organ, which is of necessity without depth and variety of tone, the result always being to disgust the hearers. He clamors for the modern school, because, as he says, composers today are writing for an advanced "make" of instrument, and organists must use judgment and fit the music to the instrument. These principles, radical, but exemplary, have caused Mr. Donley's concert work to constantly grow in favor. A group of press notices follows:

An enraptured audience filled the large auditorium of the First Baptist Church at the organ recital by William H. Donley of Indianapolis. All were delighted with the skilled performance by one who was at once recognized as a master. The program was a varied one and the power of the great organ was admirably shown by Mr. Donley. The "Reye Angelique," by Rubinstein, was particularly effective, and for beautiful effects, "The Flight of the Soul" and "Ave Marie" were especially prominent. In the closing overture, "Tampa," the full power of the organ was brought out with the wonderful effects of an orchestra. Music lovers of Clarksburg will always be glad to hear Mr. Donley.—Clarksburg Mail, Clarksburg, W. Va.

An audience that taxed the capacity of the large auditorium and gallery of Reid Memorial Church, was present last evening for the recital dedicating the big organ, which is one of the finest instruments to be found in the country. The appearance of William H.



A MODERN CONSOLE ORGAN IN FIRST CHURCH OF CHRIST, SCIENTIST, AT TOLEDO, OHIO.
PLANNED AND SUPERVISED BY W. H. DONLEY, ORGAN ARCHITECT.

must have two or three mixtures in an organ of only fifteen registers. One will hear such a player use combinations consisting of a Gedackt 8 feet and violina 4 feet, and calling it artistic. Only recently a certain concert organist claimed that because the clarinet of the organ upon which he was to play was out of tune, the composition evidently demanding that stop, he could not play it. Note this! He had at his hand a beautiful flute, yet was not aware that as long as the effect is musical the end justifies the means.

"Many players, too, deem it necessary to always use the lower notes of the pedal organ whether or not the music demands that treatment. Are they aware that many of the most beautiful effects may be obtained by using the upper notes of the pedal registers?"

Mr. Donley, in his playing, for which he has won unbounded praise from the critics everywhere, makes a very exceptional use of his right foot, making it carry an independent part most of the time. In some of his transcriptions, soon to be published, this characteristic will be demonstrated. He believes in understanding tone color, and that an organ student should never miss an opportunity to hear an orchestra. He advises thus: "Use your different

Donley of Indianapolis, was an event of first importance, and had a twofold interest for local people, for, in addition to his ability as a musician, he was the designer and architect of the great instrument, and it is seldom indeed that an audience has an opportunity to hear an organ program of such excellence as that given last evening. It consisted of both classic and modern music. Right from the start the vast audience applauded in a stormy manner, and after the last number was finished still sat in their seats. Rare musical feeling, intelligence and delicacy were displayed in the melodies, "Ave Marie," "Spring Song," and great power, brilliancy and superb dash characterized his interpretation of "Marche Funèbre et Chant Seraphique," the scherzo and the fantasia from the master work of "Tannhäuser." A beautiful and novel effect was introduced in the numbers, "Jerusalem, the Golden," and "Ave Marie," with the cathedral chimes.—The Evening Item, Richmond, Ind.

At the First Presbyterian Church on yesterday music lovers were given a treat, it being the occasion of the fifth and last of William H. Donley's series of organ recitals. The church was filled to the last seat. The program was very interesting and instructive, containing several numbers that afforded exceptional opportunity for the organist to display his skill. The pedal work in Dudley Buck's "Star Spangled Banner Variations" and Herold's "Tampa" overture was an excellent proof of Mr. Donley's texture and independence of hands and feet. The technical difficulties of organ playing are illustrated by comparing them to a person who is trying to draw the number three with the right hand and at the same time drawing the number six with the right foot. Donley's rendition of the "Tampa" overture was excellent. One could easily imagine listening to a whole orchestra instead of an organ. The effect was grand.—Indianapolis, Ind., Sentinel.

There were a great many attended the organ recital in the Jackson Street Christian Church Friday evening who, for the first time, were initiated into the beauties of artistic organ playing. With many the king of instruments has been so closely allied to religious rites, and the music accordingly more or less solemn that last night's performance by William H. Donley of Indianapolis, was indeed a great, as well as a pleasant surprise, inasmuch as music of a more sprightly and lively nature was heard to emanate from the organ. Mr. Donley exhibits uncommon skill as a program maker, and played that which appealed to all tastes. There was the severely classical, the romantic and the modern school. It mattered not to what class the music played belonged, as the great digital and pedal dexterity of Mr. Donley brought forth some entrancing effects. As a manipulator of registration, this organist is past master with the utmost delicacy of shading; with the sublime pianissimo and crescendo effects, and with the clear leading of the voices the art of Mr. Donley was revealed in the highest form. Such magnificent pedal work has not been heard in this city for many moons. Mr. Donley concluded his entertainment with a highly original rendition of Gaudier's "Le Secret," and gave a superb interpretation to that prodigious toccata of Bartlett. What ravishing tone language did the organist produce! What ethereal tonal effects! What sublime harmonies and tintings!—Morning Star, Muncie, Ind.

The musical program last evening at the dedication of the grand new organ of the Reid Memorial Church was a treat long to be remembered. William H. Donley, who designed the wonderful instrument, drew a magnificent audience. The crowd began to arrive at an early hour, and by 7.30 o'clock the auditorium and balcony of the church were filled to their utmost capacity, and chairs were placed in every aisle to accommodate the large concourse, and even then it was necessary for hundreds of people to stand in the entrance and hallways. William H. Donley is without doubt the most accomplished organist in the West, and ranks with the best anywhere. Through his masterly playing the mammoth instrument which is most unique in its model was shown off to its best advantage. The tones were as clear as a bell, graduating from the splendid deep, ardent tones to the softest, flute like notes. The first three numbers rendered by Mr. Donley were received with tremendous applause despite the fact that the program played by the organist included the most classical and novel compositions to be heard, perhaps the modern music so beautifully presented was just as popular. Mr. Donley will give another recital this evening at the church, when it is expected that the big building will again be filled to its capacity.—The Telegram, Richmond, Ind.

W. H. Donley of Indianapolis, Ind., gave two delightful organ concerts in the Temple of Music, October 2 and 3. Had I the power to dip my pen in the glowing tints of the rainbow then I might be able to describe these concerts adequately. The news that an organist of extraordinary talent presided at the organ for two days soon was spread broadcast, and at his second concert Buffalo musicians turned out en masse. A man imbued with the enthusiasm for his art as Mr. Donley is, must certainly create a contagion wherever he goes to spur on other organists. We all admired his beautiful temperament, good execution, perfect legato and rhythmic phrasing in all of his work. Among his numbers was a toccata in B minor, Battiste, arranged by himself, which was enthusiastically applauded, it being a selection deservedly popular in Europe and but little known in this country. A lovely and quaint selection, a study in tone color by Bolting, was a delight, and the "Tannhäuser Fantasia" he played as one inspired. There were selections from Capocci, Hollins, Gigout, Dethier, Widor, Smart, Thorly and others.—New York Musical Courier Correspondent, Buffalo, N. Y.

As an organist and teacher of that much abused instrument, Mr. Donley has few equals. His playing is indeed warmly brilliant, possessing infinite variety and beauty. Mr. Donley deserves the attention he is claiming, for he is a young musician of great promise.—The Keynote, New York.

William H. Donley of Indianapolis, Ind., a distinguished musician and organist appeared in an organ recital last evening. He performed a comprehensive program of selections by Bach, Beethoven, Gailman, Battiste, and original compositions with a masterful artistry. Mr. Donley was highly pleased with the tone of the organ, which is the finest in the city, and its beauties were admirably brought out by the organist's deft feet, fingers and brain.—Baltimore Sun, Baltimore, Md.

The week opened with a memorable organ recital by W. H. Donley, F.C.O., F.S.S.L.A. (London, Eng.), of Indianapolis, given in the beautiful King Avenue Church. Mr. Donley, who planned and supervised the organ, gave what he termed a popular program. As a performer Mr. Donley enters into the spirit of each composer



GRAND ORGAN OF THE REID MEMORIAL CHURCH (RICHMOND, IND.), PLANNED AND SUPERVISED BY W. H. DONLEY, ORGAN ARCHITECT.

in the way that impresses and moves the music lover to think as well as hear. There is much that is sublime in organ music, and Mr. Donley is capable of presenting the very best of the organ school. The "Allegro Symphonique," by William Faulkes, was an excellent opening, and a group which closed with Schubert's "Serenade" revealed many poetic moods, and made a sort of intermezzo in the program. The scherzo from Widor's "Second Symphony" was a brilliant bit of playing. The entire program closed with a brilliant fantasia on Wagner's "Tannhäuser," most ably and honorably executed by Mr. Donley.—Ohio State Journal, Columbus, Ohio.

OKLAHOMA CITY.

OKLAHOMA CITY, July 7, 1906.

June brought the closing of most of the studios in the city, and the School of Music of the Epworth University gave several musical evenings during commencement week. Jeanne Turner, a piano pupil of John Merrill, began the series with an individual piano recital. Miss Turner is sixteen years of age, but plays with a decision and brilliancy that would do credit to a pianist of maturity.

The two general recitals of the University school were enjoyed by large and enthusiastic audiences. The music department shows much advance over last year's work. Another year the corps of instructors will be enlarged and many improvements instituted.

The Apollo Club, of this city, is arranging for regular meetings during the summer. Heretofore they have disbanded through the heated season. The Apollo has done some excellent work the past year and numbers among its singers many unusually good voices. John Walsh, a newly acquired member of the club, has a rich voice, a big baritone-bass of remarkable range, and possessing a purity of tone rarely heard. Walsh has had practically no training and is being urged by musicians to study for an operatic career. His voice is certainly an interesting one.

The Columbia Conservatory closed with a series of three recitals, which were attended by a large audience in each case, this being a popular institution. Miss Long's piano pupils played a classic program and showed earnest effort. Little Eleanor Fulton is a prodigy. She is a very little girl, but played Moszkowski's scherzino with decided style and spirit.

The Mae Bacon voice pupils sang with their usual success. Mrs. Bacon left immediately after the recitals for a summer of voice work in New York.

The work of the pupils of Gerald Mraz was a delight to lovers of the violin. The pupils were all young and none had studied with Mraz over two years, but each displayed the unmistakable sureness and brilliancy of technic that marks the Sevcik school of violinists.

Emmanuel Nunberger played a De Beriot number exquisitely. Evelyn Ware rendered the "Faust" fantasy with much delicacy and finish. The "Rigoletto" fantasy was played excellently by Zetah Reed, and little Miss Amman gave her two numbers from "Mignon" finely. Mabel Hanks Daughdrill, who expects to become a professional

violinist, gave a Haesche number very brilliantly. Mrs. Daughdrill has already acquired the touch of the assured artist.

The recital of the Mraz pupils had been awaited with great interest, as this young man has convinced people that he is master of the art of violin teaching. Mraz is a Sevcik pupil and much is expected of Sevcik students, but the young Bohemian seems to possess a marked individuality which infuses itself into and enlarges his great master's methods. His success as a teacher has been swift and sure. Results measure a teacher's success and Mraz certainly gets results. No musician in the West has a more enthusiastic following than has this modest and capable young foreigner, and other musicians are watching his work with interest and greater anticipation of future achievement. Mraz is a brilliant and artistic soloist, but teaching appeals to him more than the work of the virtuoso.

Mary Peyton Joentjen, who has been preparing a concert repertory with W. W. Gray left recently for Austin, Tex., where her concert work begins.

Master Joe Winne, the nine year old pupil of Amanda O'Connor, who is attracting much attention as a pianist, gave an interesting recital recently. Master Winne was complimented by Sherwood, who heard him play here during the spring festival.

MARGARET DONALDSON.

CONNECTICUT NOTES.

Norwich, Conn., July 25, 1906.

Although this is the season when there is very little activity in musical circles, a pleasing innovation are the open air concerts given bi-weekly in different parts of the city by Tubbs' Band. This is one of the oldest and most popular bands in the State, and numbers many excellent soloists among its members.

Frank L. Farrell, organist at St. Patrick's Church, and one of the best pianists in the city, is taking his annual vacation at the summer resorts in this vicinity. Besides his church and studio work for the past six months, Mr. Farrell has been studying under Heinrich Gebhard.

LYLE F. BIDWELL.

Adele Lewing Resting This Summer.

Adele Lewing, who at present is at her summer address, and who in the past has been very successful with her special course of instruction in piano, will resume lessons next fall. The number of pupils desired will be limited. Mme. Lewing applies the Leschetizky method only, being herself a pupil of the world famous piano master. The Lewing studios are at 106 East Eighty-first street.

Mr. and Mrs. Samuel Ballinger, formerly of San Francisco, have decided to locate permanently in Chicago. They will have studios in the Fine Arts Building and at their residence, 6436 Eggleston avenue, Englewood.

CHICAGO.

Chicago University Concert.

CHICAGO, July 28, 1906.

Ludwig Becker, a violinist, who is known to our concert going public as the assistant concertmeister of the Thomas Orchestra, demonstrated last Tuesday that he was also a solo player of ability and experience. The audience, which seldom fails to encourage a performer's efforts by polite applause, gave Mr. Becker the special compliment of making its acclamation sound really genuine; and it is certain that the appreciation was well deserved. All the compositions which the violinist brought forward have long been familiar. Although violinists are less conservative in their choice of pieces than are pianists, they are sufficiently wedded to certain works to cause one often to sigh for greater variety. Mr. Becker, who was to have opened the concert with Vieuxtemps' "Fantasia Apassionata" did not perform that work, but was engaged in playing Sarasate's arrangement of the E flat nocturne of Chopin when the writer arrived on the scene. The A minor romanza of Bruch is a work well suited to Mr. Becker's style of playing, and the violinist did it full justice. Zarzky's mazurka aroused so much enthusiasm that the performer had to play an arrangement of Wagner's "Albumbblatt" as an extra number. In addition to these pieces, Mr. Becker was heard in the "Zigeunerweisen" of Sarasate.

Viola Paulus, who was associated in the concert with the violinist, sang several songs effectively. In Meyerbeer's "Nobles seigneurs" (which the program, with quaint facetiousness, translated "My Noble Nights"), Miss Paulus displayed a contralto of rich quality, which has been well trained and which is employed with good understanding. In "The Hills of Skye," Harris, the singer introduced a more or less successful imitation of the Scotch manner, but the local coloring of the song is so very ostentatious that it eventually becomes slightly tiresome. Miss Paulus gave a pleasant and refined interpretation to MacDowell's "Slumber Song," but she was not so successful in putting into Mrs. Beach's song, "The Year's at the Spring," the bigness of tone and fervid impulsiveness which are essential to the most satisfactory rendering of that work.

The American Conservatory Recital.

Three performers were heard in the recital given by the American Conservatory in Kimball Rehearsal Hall, last

Wednesday. John T. Read, basso, gave evidence of a sonorous voice and a matured style in his interpretation of "Alt Heidelberg," by Adolf Jensen, a composer whose works are unduly neglected. In two songs of Schubert, and in Lassen's "Greeting," Mr. Read deepened the good impression which he had made in the former work, his interpretation of these pieces being distinguished for pleasant quality of tone and musical feeling. Lucile G. Fitzgerald, pianist, brought forward a romanza, composed in the Mendelssohnian manner, by the Austrian pianist, Alfred Grünfeld, the familiar "Walderauschen" of Liszt, and the not less familiar sixth rhapsody by the same composer. Miss Fitzgerald made a very pleasant impression by her performance of these compositions, a performance characterized by fluency and refinement. Pleasant variety was given to the program by the violin playing of Lulu Sinclair, who was heard in an interesting little suite of Adolf Weidig, as well as Zarzky's mazurka and Saint-Saëns' piece, "Le Cygne," which latter composition appears to have achieved great popularity in every form except the one in which it was originally written.

A Concert of Concertos.

Perhaps the fact that six piano concertos were represented on the program of a concert given on Thursday by the pupils of Charles E. Watt, may account for the numerical slenderness of the audience which assembled in Kimball Hall to listen to the music. Even the hosts of admiring papas and mamas, and the rapturous bodyguard of lesser relatives and friends (ever in attendance on these occasions) appear to have been appalled at Mr. Watt's temerity, for they left the luckless pianists to their fate unattended. Six concertos! The very heavens darkened, and thunder rumbled from afar as the first performer made her way to the piano to attack the opening movement of Rosenhain's concerto in D minor. And this wrathful attitude on the part of the elements was not without its further justification, for Rosenhain's concerto is, probably, the worst which has ever been written. As the composer is dead he has the consolation of being immune from any further hearing of the work, but something is due to the living, and it was quite impossible for the writer to make an escape, for outside the rain came down in torrents. Marjorie Ruth, who essayed the work, displayed some

talent, but her memory refused to have anything to do with Rosenhain's composition, and this led to some confusion.

Mendelssohn's "Capriccio Brillante," once so admired, and now relegated to students' concerts, found an interpreter in Marion Adams. Edith Hill played Beethoven's C major concerto, giving a moderately good account of herself in that classic. Like the "Capriccio," the G minor concerto of Mendelssohn has fallen from its high estate. Once it was the battle horse of pianists, and now—such is the evanescence of fame—it is considered a safe mount for careful but inexperienced riders. Helen Gallup, who undertook to perform Mendelssohn's work, on this occasion, was very careful; her ritardandos were unmistakable, yet we would remind her that it is possible to have too much, even of a good thing. Carl Cook, in his performance of the last movement of Chopin's E minor concerto, showed that he has been an industrious student and is in possession of some talent; but he is entirely mistaken as to the very deliberate tempo, in which he played the music, and, furthermore, it may be delicately suggested that Chopin's concerto is, as yet, beyond Mr. Cook's powers. The concerto of Hiller, played by Lillian Barr, was unheard by the writer.

Glenn Dillard Gunn's Lecture-Recitals.

"What Music Means to the Musician" is the title of a course of lectures which Glenn Dillard Gunn has been delivering at Mandel Hall, under the auspices of the Chicago University. It is only too true that to a great many musicians music means nothing at all, except, perhaps, a pleasanter and more profitable method of obtaining a living than selling ribbon over a counter or following the humbler vocation of a tiller of the soil.

Perhaps many such musicians would welcome a closer understanding of their art if its meaning were vouchsafed to them, and the lectures in Mandel Hall will go far, let us hope, to lighten the paths of those who, hitherto, have walked in darkness. Mr. Gunn's scheme was comprised in the following subjects: 1. "Qualities that determine musical worth." 2. "Standards of musical interpretation." 3. "Modern tendencies in composition and interpretation." 4. "Some interesting phases of the modern idea in music—the modern French school." At each of these lectures a program of piano compositions was performed, the numbers having a particular bearing on the subject under discussion. The writer attended the fourth lecture, which was given yesterday in Mandel Hall, and in which Mr. Gunn, in very interesting fashion, set forth the aims and pretensions of the advanced French school.

The lecturer made it clear that the method enunciated by

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César Franck, and developed to their logical conclusion by that master's disciples, appealed strongly to his sympathies. He explained the peculiarities of their system and made clear, by example as well as by precept, the novelty of the harmonic devices to be found in their works. The musical illustrations which Mr. Gunn played at his lectures were invaluable aids to their elucidation. Mr. Gunn's abilities as a pianist are well known, and he amply sustained them on these occasions. Yesterday the lecturer, assisted by Mary Angell, illustrated his remarks on the modern French school by the performance of orchestral works arranged for two pianos. César Franck's symphonic poem, "Les Eolides," was given a very refined and poetical interpretation, and Chabrier's "España" a brilliant one. Prefacing his performance of Saint-Saëns' "Danse Macabre" and Chaminade's "Night and Morning," Mr. Gunn stated that these works, although written by modern French writers, were not representative of the new ideas, and were really the products of a previous generation. It must be recorded, however, that the unregenerate audience still held on to the older order of things, and "encored" Chaminade's piece. But this may have been due to the excellent playing of Mr. Gunn and his colleague.

FELIX BOROWSKI.

OTHER CHICAGO NOTES.

At the concert which will be given next Tuesday at Mandel Hall the soloists will be Walter Spry, pianist, and Chas. Moerenhout, violinist. Mr. Spry, whose artistic playing gives invariable pleasure, will be heard in Mendelssohn's scherzo in E minor, Liszt's transcription of Wagner's "Evening Star," from "Tannhäuser"; Klein's "Serenade Americaine," the "Polonaise Militaire" of Chopin, and Liszt's "Twelfth Hungarian Rhapsody." Mr. Moerenhout, a violinist of exceptional attainments, will play Bollinger's romanza, "L'Abeille," by Schubert; one of the Brahms-Joachim Hungarian dances, and, together with Mr. Spry, the suite for violin and piano by Edward Schütt.

The Cosmopolitan School of Music and Dramatic Art announces a series of six chamber music concerts, three to be given by the Chicago String Quartet, an organization consisting of Leopold Kramer, first violin; Ludwig Becker, second violin; Franz Esser, viola, and Bruno Steindel, 'cellist. These concerts, which will be open to the general public as well as to the students of the school, will be given in the Auditorium Recital Hall. The series will undoubtedly prove an attractive feature of the musical season. Three concerts will be contributed by the Steindel Trio, the members of which are Mr. and Mrs. Bruno Steindel and Fritz Itte.

The Ravenswood Musical Club will join forces with the New York Symphony Orchestra at Ravinia Park on Tuesday, and will present a specially arranged program. On Sunday, August 5, Mr. Damrosch, the conductor of the orchestra, will give his farewell concert, and the Theodore

Thomas Orchestra, directed by Frederick Stock, will begin their season the following day.

Karleton Hackett, head of the vocal department of the American Conservatory, and director of the music department of the Northwestern University, is in Germany, and will contribute to the Chicago Evening Post a series of articles on operatic conditions as he finds them in that country.

A concert was given July 20 at Kimball Hall for the benefit of Mrs. Clarice La Fond-Snyder, a vocalist who was one of the sufferers in the San Francisco calamity. Among the artists who appeared were Hannah Butler, soprano; Moses Boguslaski, pianist; Smith Reede Curtis, baritone; Melvin Martinson, violinist, and Chloe Dysart, reader.

The last week of the New York Symphony Orchestra, conducted by Walter Damrosch, at Ravinia Park begins tomorrow. Owing to numerous requests, Mr. Damrosch will play Tchaikowsky's sixth symphony on Monday night.

At the Washington Park band concert this afternoon the program will be an exact reproduction of a concert given exactly thirty years ago by Hans Balatka. The souvenir programs which will be given out will be facsimiles of the programs distributed in July, 1876. The selections consist of overtures, waltzes, &c., by Rosenkranz, Strauss, Faust, Mendelssohn, &c.

The Kilties Band comes to Chicago from Canada next week. The organization, which is under the leadership of Albert Cook, will be assisted by a choir of twenty voices.

Helen Koelling, soprano, was the soloist at the concert of the New York Symphony Orchestra, directed by Walter Damrosch, at Ravinia Park last Wednesday. Miss Koelling sang an aria from Verdi's "Traviata" and one from the "Manon" of Puccini.

The Walter Spry Piano School has just issued its catalogue for the coming season. This production, which does credit to the artistic taste of the management, includes a biographical notice of Mr. Spry, the director of the school, as well as a short account of the other members of the faculty. The catalogue announces the engagement of Wilmot Lemont, of Boston, who will become an instructor in the elementary department of the school, and who will introduce the Faeltien system of piano instruction.

The lecture recital given last Thursday at the Walter Spry Piano School treated of the modern composers, and especially those of the French school. The program comprised selections from Saint-Saëns, Liszt and Debussy. The final lecture recital will be given August 2, and Messrs. Walter Spry and William Diestel will play the Brahms sonata in F minor for piano and viola.

Allen Spencer's Recital.

The appended criticisms of Mr. Spencer's Chicago recital show in what admirable esteem he is held by the critics:

Last evening Allen Spencer gave his annual piano recital in Music Hall. An audience of good size was present and received with signs of hearty approval and thorough enjoyment the program he offered. Mr. Spencer gave excellent account of himself, playing with a technical clarity and precision, a tonal purity and smoothness, and with a musical taste and intelligence, which called for sincere commendation. He is not an impassioned player, but neither could his work last evening be called cold. It was careful, gentle playing much of the time, but there was always expression, and often no inconsiderable poetic charm in it. The Beethoven andante was read with admirable appreciation of its simple lyric character, and with distinct tonal and technical excellence. The Mendelssohn scherzo was not rushed as the majority of concert pianists nowadays rush it, and it gained in romantic spirit and musical beauty by the same tempo in which it was taken and the good understanding with which it was read. The Brahms' intermezzi are not numbers for the general public. They are too subtle and too delicate. Mr. Spencer read them quietly and obtained in them some attractive soft effects.—Chicago Tribune, February 8.

I heard Mr. Spencer in the Mendelssohn scherzo, the Brahms numbers and the entire dedicatory group. The scherzo was given a technically faultless performance, to which are to be added the musical virtues of tasteful dynamic contrasts and accurate rhythms. It was, however, in the Brahms group that the pianist showed most convincingly proofs of his musical progress. Not only were all three numbers played with commendable accuracy and care in the matter of phrasing and shading, but they revealed further an excellent understanding of this composer's more intimate moods.—Chicago Inter-Ocean, February 9.

*** found a satisfactory medium for the display of the pianist's abilities, which include, among other things, a reserved and unaffected style, sincerity of purpose, a good degree of technical precision, and a praiseworthy freedom from the excesses, to which the modern pianist is prone. Good taste and clarity of execution marked the Beethoven andante; the Mendelssohn scherzo was made crisp and lucid, and the two Brahms intermezzos, played in a meditative spirit, were not lacking in sentiment.—Chicago Daily News, February 8.

Mr. Spencer has made noticeable strides in his work, especially in his chord playing and all that borders on bravura, but his forte undoubtedly lies in the lighter compositions, and so it was that his finger work, crisp, clear and responsive, his clever musical interpretations and happy spirit made the group of compositions by home writers as enjoyable as anything he did. The Mendelssohn scherzo was also read with Mr. Spencer's characteristic clarity and finesse, and the three Brahms pieces were acceptably

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played, if wanting some in depth and magnetic quality. The Beethoven andante and one of the Liszt "Petrarca" sonnettes and the eleventh rhapsodie were other numbers in which Mr. Spencer showed his serious painstaking spirit, his nice, musical discretion and technical skill.—Chicago Examiner, February 9.

Mr. Spencer deserves the thanks of the concert going public for showing the good judgment of preparing and presenting a program of pieces unhackneyed and interesting. He did well in leaving the beaten path, which has been pursued by so many pianists this season. The program offered was full of charm. The six new compositions are well worth hearing, showing a high degree of merit. Mr. Spencer shows a marked development in breadth of style. His playing shows decided increase in interpretative power as well as technical brilliancy.—Chicago Evening Post, February 9.

Allen Spencer's recital in Music Hall, Thursday evening, brought to notice the many good points in the playing of this capable, intelligent pianist. Mr. Spencer has an excellent technical equipment, and has his powers well in hand.—Chicago Sunday Record-Herald, February 11.

The pianist displayed a delicate touch, with a good tone, and made a most excellent impression.—Chicago Chronicle, February 9.

William Beard, baritone, one of the most successful singers in the West, has been winning many triumphs. The following are some of the press notices that have appeared concerning his singing:

Mr. Beard and his voice will long be remembered in connection with this concert. He combines in his work such good qualities as fine enunciation, a voice of richness, smoothness, power and range, with an intelligent conception of his theme, and gives an artistic rendition of whatever he undertakes. In the miscellaneous program he sang a group of songs by Beethoven, Henschel and Mehrkens. In Beethoven's "Creation Hymn" there was an exaltation which fairly lifted people from their seats. In the Brahms' "Requiem" the baritone solo beginning, "Lord make me know the measure of my days on earth," was rendered with all the effect that a magnificent voice and an intelligent reading of the text afford.—Aurora, Ill., Daily News.

William Beard, baritone, assisted the club in the interpretation of Grieg's "Land Sighting," and Brahms' "German Requiem," with a voice that was rich, smooth and thoroughly satisfying in every way. Mr. Beard was also greeted warmly in a group of songs. He sang Beethoven's "Creation Hymn" and Henschel's "Morning Hymn" in a majestic sublime and uplifting manner.—Aurora, Ill. Beacon.

William Beard, the Chicago baritone, is a superb vocalist. Better baritones have never been heard in this city. His voice is rich,

smooth, resonant, sympathetic, of great range and power and is easily produced throughout. His selections were such as to bring out all the excellent qualities of his wonderful voice and he held his audience spellbound.—Lafayette, Ind., Daily Courier.

William Beard's voice combines all the traits of vocalization which go to make up a perfect baritone. It was deep, rich, full and sympathetic. In "Creation's Hymn," by Beethoven, and Henschel's "Morning Hymn" he revealed the volume and power of his voice; while the great variety of his program proved him to be a versatile artist of exceptional qualifications.—The Daily Vidette, Ind.

Brains in Music.

925 ELMWOOD AVENUE,
BUFFALO, July 23, 1906.

To the Musical Courier:

The world's only music sheet (otherwise known as THE MUSICAL COURIER) is again doing heroic service to the English speaking world by calling attention to that pet anachronism of the "idle rich," opera in a foreign tongue.

Time was when New York or London could have foreign-tongued opera or none. That day has long gone by, but the reason for its popularity still lasts. What better plan could be invented by the most inane, for (here's the point), it enabled you to have a whole evening's entertainment without the trouble of thinking.

It reminds one of a little story often told by Liszt: An ingenious barber, of Weimar, discovered a means of removing the brain, cleaning and polishing it and returning it to the owner as good as new. During the cleaning strict retirement was recommended to the temporarily brainless one. Meeting a newly retired opera singer near the barber's one day, Liszt heard: "Pst! pst! Herr Hoppensänger! What are you doing out on the street? I've got your brains in here." "My dear Mr. Barber," said the former singer, "you evidently haven't heard I've come into a fortune! No more stage for me; I sit in the boxes; so what do I want brains for?"

Faithfully yours,

RUDOLPH BISMARCK VON LIEBICH.

At the recent Cologne festival, the "Don Juan" performance was led by Mottl, the two "Lohengrin" representations were under the leadership of Steinbach, and the "Flying Dutchman" had the benefit of Lohse's baton. The "Salome" performance (mentioned elsewhere in THE MUSICAL COURIER) were conducted by Strauss and Lohse.

THE CIVILIZING INFLUENCE OF MUSIC.

By EUGENE V. BREWSTER.

The history of music in America for the past few years is convincing proof that at last music has come to be recognized as something more than a pleasant pastime, a diversion and a luxury for the cultured few. Not only has good music become more popular, and the public demand for good music more exacting, as evidenced by the quality of most of the music we hear in the church, restaurant, the theatre orchestra, the concert halls, parks and beach resorts, but it is now recognized as a potent civilizing influence. Nobody ever doubted that the immediate effect of good music conduced to happiness, and it is now quite universally admitted that these effects are lastingly beneficial. The poets and philosophers have been trying to teach us this for thousands of years, and we are just beginning to realize the truth. It was Plato the philosopher who said: "Music is the essence of order, and leads to all that is good, just and beautiful." From the great religious reformer, Martin Luther, we learn that "Music is a discipline and a mistress of order and good manners." From the art side Ruskin tells us that "Music is the first, the simplest and the most effective of all instruments of moral instruction." From the side of literature we are informed by Thackeray that "Music is irresistible; its charities are countless; it stirs the feelings of love, peace and friendship as scarce any moral agent can." From Hopkinson the poet we receive this inspiration:

"Hail, heaven born music! By thy power we raise
The uplifted soul to acts of highest praise;
O, I would die with music melting round,
And float to bliss on a sea of sound."

These few quotations are representative of the general opinion of the world's best thinkers on the uplifting influence of music; and it is indeed hard to find exceptions, save that mentioned by Plutarch of Timotheus, the Milesian who was severely punished by the strenuous Spartans because he added a twelfth string to the harp. The Spartans thought that the luxury of sound would effeminate the people. If the Spartans were right, perhaps a little more music now might so effeminate the present generation as to lessen our love for war, prize, bull, dog and cock fighting and other forms of cruelty and brutality. The Spartans cultivated their fighting proclivities at the expense of intellectual attainments, but the days of fighting have passed and the future will have but little use for the man who can do nothing but fight. The farther removed we are

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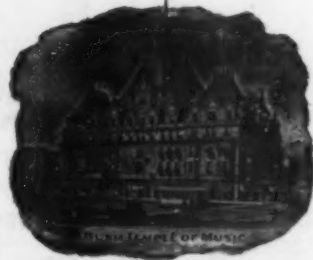
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from the brute animal in the path of evolution, the more use we have for intellect and the less use for muscle and fighting instinct. As a rule, we cannot expect much from the man or woman who does not love music, except cold logic, mathematics and combativeness. Love, sympathy, tender heartedness, veneration, benevolence, friendship, generosity, courage, fortitude, religion, art, poetry, literature, sculpture, and all that makes the world better and more beautiful go hand in hand with music. General Grant was pre-eminently a fighter. When the band played "Hail Columbia" for him at Bangkok, Siam, he admitted he could not tell one tune from another. While the sound of martial music spurs the soldier on, it is for a noble purpose—to his mind; but music would have no effect upon a prize fighter or criminal. The influence of music is generally softening, always elevating. It never yet led man or woman to do knowingly a wrongful act. The plan of evolution is gradually to lead mankind farther away from the selfish, brutal, quarrelsome, fighting, animal instincts that still linger, and music is one of nature's greatest expedients in accomplishing this purpose.

The Percys at Martha's Vineyard.

Mr. and Mrs. Richard T. Percy are spending the summer at West Chop, Martha's Vineyard, where they share the cottage of Wm. A. Howland, the baritone, of Ann Arbor, Mich. A few of Mr. Percy's pupils have taken quarters near him and are continuing their work with him through the summer. Mr. Percy has charge of the music at Union Chapel, Cottage City, a summer church, which for many years has borne a high reputation for its music. The quartet there under Mr. Percy's direction this summer consists of the following well known artists: Josephine Jennings, soprano; Adele Laeis Baldwin, contralto; Fred Killeen, tenor, and William A. Howland, bass.

Mr. and Mrs. Goodrich at Lake George.

Mr. and Mrs. A. J. Goodrich are passing their vacation time at Hill View, on Lake George, N. Y. They will return to "Carvel Court" about the middle of September.

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EXAMINATION OF THE CLASS OF VOCAL PEDAGOGY AT THE ARENS STUDIO.

For several years past F. X. Arens, the voice specialist, has made the training of thoroughly equipped vocal teachers a feature of his studio work. That there is an urgent need for competent vocal teachers throughout the land is demonstrated by the numerous urgent demands for such from all parts of the country. This past season this demand for vocal teachers trained at the Arens Vocal Studio exceeded the supply by two to one. This increased demand demonstrated further that the days of the untrained vocal teacher are fast nearing their somewhat belated end. If it is deemed necessary for an appointment as public school teacher that the applicant have taken a thorough course in pedagogy at some normal school, it is infinitely more desirable and necessary to have taken a thorough course in vocal pedagogy before launching out on the most responsible vocation as voice teacher. Without such special training the would be voice teacher, no matter how fine a vocalist he may be himself, will make many and many a mistake, often of a very serious nature until, after many years, he has acquired the necessary pedagogic experience.

The course of lectures on vocal pedagogy, delivered by Mr. Arens before his teachers' class, embraces every phase of voice culture. Following is a list of the principal subjects considered:

Vocal Physiology: Laws of acoustics; breathing; open throat; shaping and centralization of vowels; tone placement; faulty tone emission in speech and song, their cause and cure; consonants; voice diagnosis, and classification of voices; compass and equalization of registers; the break, its cause and cure; co-vibration, reinforcement, nasal co-resonators; purity of intonation, perfect poise, tuning of open spaces. Technique: Staccato, legato, messadi voce, scales, arpeggio and the trill. Style: The art of singing ballads, church and oratorio music, old Italian aria, modern opera, the recitative and German art song, atmosphere. The Psychic Element in Voice Culture: Influence of mind over matter; the hygiene of the voice, &c. The practical value of the course of vocal pedagogy is abundantly attested by the fact that all of Mr. Arens' teacher pupils holding positions at music schools, conservatories, colleges, &c., in various parts of the United States and Canada were re-engaged, some with largely increased salaries, while his private teachers invariably report rapidly growing classes and ditto income.

Subjoined are the questions constituting the examination of the Teachers' Class of 1905-6. Only those pupils who pass a satisfactory examination are entitled to a vocal teacher's diploma:

QUESTION ON VOCAL PEDAGOGY.

1.—DIAPHRAGM.

- (a) Describe the anatomy of the diaphragm.
- (b) Describe the clavicular, intercostal and diaphragmatic manner of breathing.
- (c) Which of these, if any, is preferable?
- (d) Why is the combined action of all three breathing methods preferable?
- (e) Describe (1) exercises for expanding the chest capacity; (2) the flexibility, and (3) the sustaining power of the diaphragm, intercostal muscles and lung cells.

2.—LARYNX.

- (a) Describe anatomy of the Larynx.
- (b) Describe in detail the functions of the following muscles: Crico-thyroid, the crico-arytenoids, and the inter-arytenoid.
- (c) How many known processes may take place singly or collectively when the voice goes up from lower to higher tones?
- (d) Which is easier for the larynx to produce: a high tone loudly or softly? Give reason.

3.—ACOUSTICS.

- (a) What are overtones, and how are they caused? For example, cite the monochord.
- (b) Give series of overtones in notes starting from low C.
- (c) On what does the pitch of a note depend?
- (d) On what does amplitude of tone depend?

- (e) On what does quality (beauty) of tone depend?
- (f) On what does the difference of vowel sounds depend?
- (g) Describe the principal cavities (where overtones are formed) in and above the larynx.

4.—REGISTERS.

- (a) Explain the nature of registers from the purely mechanical (physiological) point of view; from the tonal point of view.
- (b) How many registers has the male voice?
- (c) How many registers has the female voice?
- (d) Write out a scale from low E flat to high C, indicating with brackets the approximate compass of the various registers in the different kinds of voices.
- (e) Why should the difficulties attending the registers and their treatment be solved, not by denying the existence of so called registers, but rather by "equalizing" same?
- (f) Why should this equalizing be accomplished by singing exercises from above downward, rather than from below upward?
- (g) What can you say for the use of the falsetto in treating male voices?
- (h) What vowel combinations may be used effectively in this process of "equalizing" registers?
- (i) What is worse, to force a register up too high or down too low? Give reasons.

5.—VOWELS.

- (a) Classify vowels.
- (b) What is the position of the lips in singing dark vowels? In light vowels?
- (c) How are light and dark vowels paired? Give examples.
- (d) Why is a (ah) called a neutral vowel?
- (e) Give words covering the first, second and third pairs of vowels?

6.—PEDAGOGY.

- (a) Give exercise for acquisition of flexible lips.
- (b) Give exercises for acquisition of flexible jaw.
- (c) Give exercise for acquisition of a quiet tongue.
- (d) Enumerate false tone production; give cause and cure.
- (e) Why are the so called Nasal Resonators, m, n, ng, particularly valuable in creating the sense for (head) co-resonance in the mind of the pupil?
- (f) Give words on all vowels and diphthongs embodying these nasal resonators.
- (g) Why should "closed humming" (on m) be exchanged for humming with open lips from about c upward?
- (h) Give exercises for removal of scooping habit.

7.—VOWEL AND TONAL ELEMENT.

- (a) Define difference between vowel and tonal element in singing, from a physiological point of view.
- (b) Why does the so called "white tone" represent the pure vowel element?
- (c) Why does humming with open lips represent the pure tonal element?
- (d) Why and in what proportion should these two elements be combined in the lower, middle and upper regions of the voice?
- (e) Give reasons for the preponderance of tonal element in the upper regions, and the corresponding "neutralization" of vowels.
- (f) What vowel formation is more conducive for this proper portion between tonal and vowel element, in the upper regions: funnel shaped, dark vowels or light vowels with smiling lips? Give reasons for the former (on the basis of overtones).
- (g) Generally speaking, what vowels should be used preferably above and below?

8.—TECHNIQUE.

- (a) Wherein lies the radical difference between the technique of the instrumentalist and the vocalist?
- (b) On what do you base this claim, that the vocalist should not concern himself with the actual tone production (in the larynx), but rather with the proper adjustment of the hollow spaces (resonance cavities) and the diaphragm, while engaged in technic of all sorts? Why do we say: "The brain thinks the tones (very clearly), the diaphragm feeds the tones (very regularly), the spacing of the cavities adjusts the overtones (very accurately), and the runs, skips, arpeggios, &c., will take care of themselves?"
- (c) Specifically speaking, how would you apply this principle to swell tones, arpeggios, large skips (octaves and over) and staccato tones?

9.—THE INFLUENCE OF THE PSYCHIC ATTITUDE OVER THE PHYSICAL APPARATUS.

- (a) Generally speaking, why do we claim, that the act of singing is essentially a mental process, once the flexibility of the vocal apparatus is thoroughly established?
- (b) Specifically, how can psychic influence be brought to bear, first, on the visible apparatus; second, on the invisible apparatus; third, on the "easy" production of high tones; fourth, on the tone quality; fifth, on the various moods expressed by both poem and music of a song or aria. Give examples.

10.—STYLE.

- (a) What is style?
- (b) What do you know about style as applied to classical songs, oratorio, ballad, the Italian coloratura and the dramatic aria? Give examples?

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SEATTLE MUSICAL NOTES.

SEATTLE, Wash., July 22, 1906.

The proximity of Seattle to water resorts and mountain fastnesses is too tempting to the musical coterie, and many have hied themselves away for recuperation; there yet remain a few "to tell the story" in song or instrumental fashion.

On July 9 the Monday Night Chorus gave a recital at the Craig Vocal Studios in the Holyoke block. The program follows:

O, Sunshine	Schumann
Chorus	
Answer	Robyn
W. C. Mitchell	
Hush Thee, My Baby	Sullivan
Of in the Stilly Night	
Chorus	
A Dream	Bartlett
Mrs. J. E. Wright	
Good Night, Beloved, Good Night	Pinsuti
Chorus	
Duet, Lead, Kindly Light	Lansing
Rhoda Moss and Addie Leonard	
There, Little Girl, Don't Cry	
Mrs. McCreery Kurtz	
Unfold, Ye Portals	Gounod
Chorus	
Miss Visser, accompanist; David Scheetz Craig, conductor.	

Gerard Tonning, pianist and composer, of European training, has established the Tonning Piano School in the North Broadway district.

Alice M. Smith gave a pupils' recital at her studio, in which the following participated: Anna Einer, Lulu de Vault, Florence Johnson, Arthur Hemerick, Lottie Brinker, Elenor James, Emma and Rosa Beck, Fern Munger, Olga Gilbert, Viola Macdonald and Alma Hemerick.

Mrs. J. A. Kellogg gave a musicale July 2, at which E. Evastieff Rose played some selections by Chopin. Vocal

numbers were given by Mrs. Anderson, of Calgary, B. C.; Mrs. H. D. Moore and Frank Moulton.

The following pupils of the Columbia College of Music united in the program at the last recital: May Bernhard, Ethel Schwerdtfeger, Alice Holt, Edith Cayton, Ruth Lusby, Miriam Snyder, Elsie Weiss, Helen Maring, Ellen Turner, Mabel MacNeil, Harry Morris, Roy Stoner, Edward Williams. Lois Bronson was accompanist.

The studio of Julia Aramenti was resplendent on July 11, when her vocal class gave a recital. Bonnie Shepard-Belden, a former pupil, who now teaches in Spokane, sang Dell'Acqua's "Villanelle." The program was given by Misses Lund, Lynch, Lingenfelter, Thomas, Prentice, Anthony, Crosno, Tardman, McLaughlin and Bowdoin, Laura Luther, Katherine Eason, Lorenda Moorehouse, Lena Butt, Lottie Mary Alleman, Edna Jester, Mrs. James Freeburn, Mrs. J. Hutchenson, Mrs. G. M. Osterberg, Mrs. J. E. Kelley, C. H. Shields, A. W. Taylor, H. S. Bouman, W. E. Morris, C. S. Conwell and Mrs. Myrtle Harkins-McIntosh. Marie E. Thomas was the accompanist.

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Adolf Dahm-Peterson Going Abroad.

Adolf Dahm-Peterson, the well known vocal instructor of Birmingham, Ala., will sail August 16 on the steamer "Hellig-Olav," of the Scandinavian Line, for a tour through Norway, Denmark and Germany. Mrs. Dahm-Peterson will remain abroad for about three months.

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Clara de Rigaud's Summer Class.

Clara de Rigaud, who has been very successful with her many pupils, is summering at her cottage in Plainfield, N. J. Several of her New York pupils have accompanied her there, and Miss de Rigaud has received so many applications while at Plainfield she shall keep a studio open at that place throughout the summer. Miss de Rigaud has a number of engagements to sing in Plainfield. Several private musicales and concerts given by the Catholic League, Rainy Day Club and the Actors and Church Alliance are included. Of Miss de Rigaud's pupils who completed their course last season, Miss E. Anglin and Miss Alexander will sing in light opera. Miss de Rigaud will return to her New York studio, 2647 Broadway, about September 15, and after that will devote her attention to both her city and Plainfield studios.

The Paris Colonne Orchestra, under Colonne, will go to Berlin in September for a Beethoven-Berlioz festival. Chevillard, the other noted Parisian leader, not to be outdone by his rival, also announces a German trip next fall, beginning at Berlin in October, and extending to Dresden, Leipzig, Frankfurt, Mannheim, Hannover, and Hamburg.

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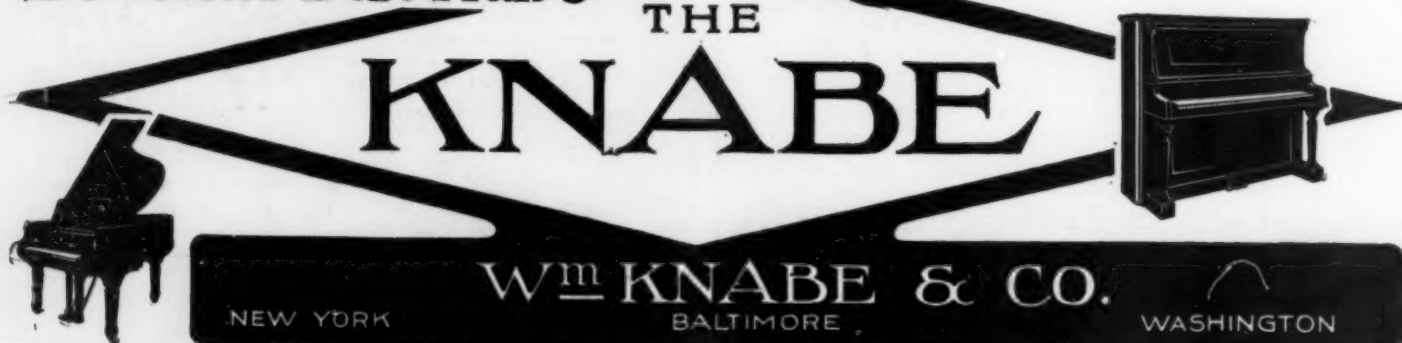
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